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NEW SERIES: CONTAINING THE ROYAL GALLERY.

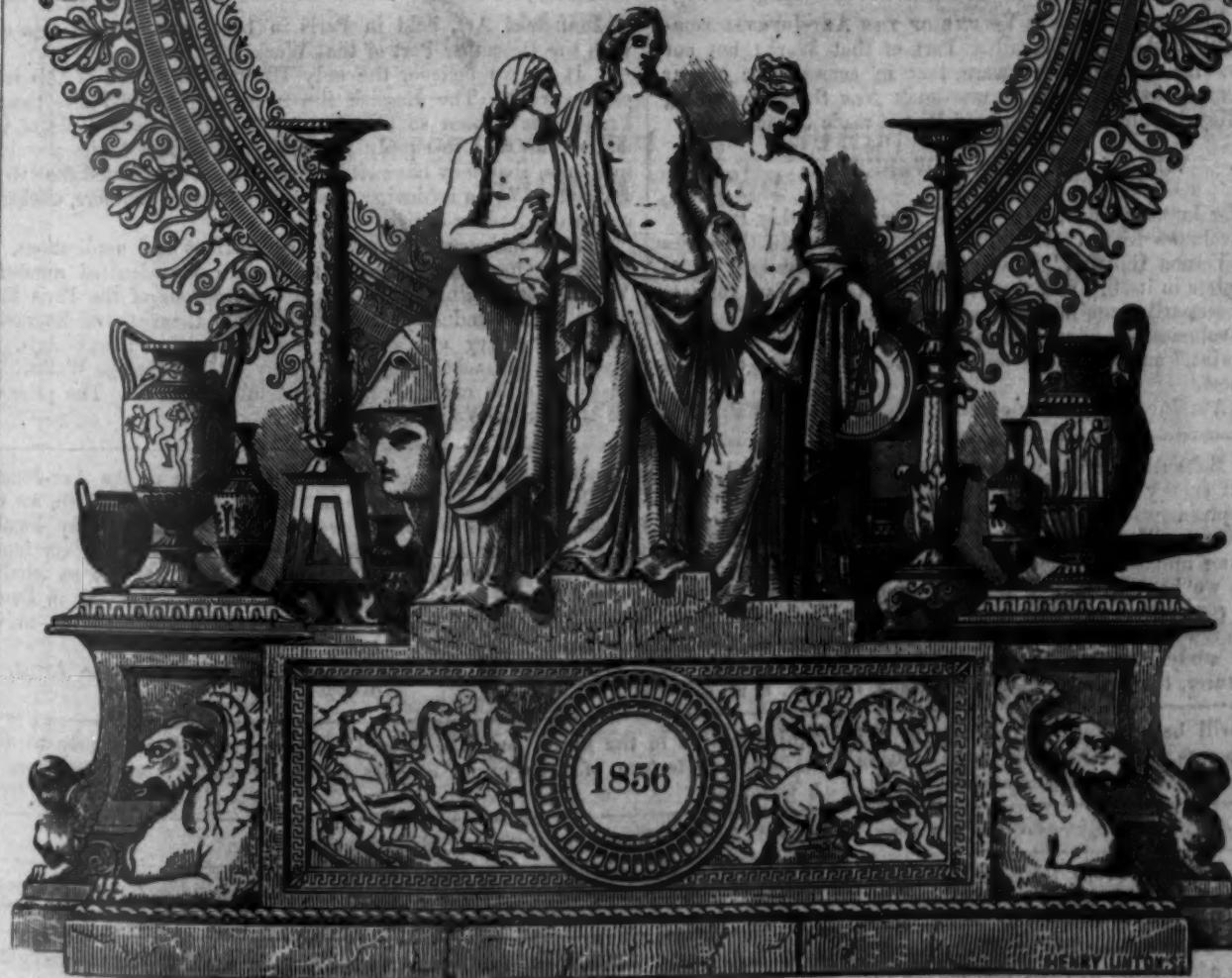
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THE ILLUSTRATIONS.

1. "GO, AND SIN NO MORE." Engraved by C. H. JEENS, from the Picture by E. CORCOULD, in the Royal Collection at Osborne.
2. THE STAR IN THE EAST. Engraved by R. BRANDARD, from the Picture by H. WARREN, in the Royal Collection at Osborne.
3. A NYMPH SURPRISED. Engraved by E. HOFFE, from the Statue by E. G. PAPWORTH, Jun.

	PAGE		PAGE
1. THE PORCELAIN MANUFACTURE OF CHINA.—THE TECHNICAL PROCESSES. By MRS. MERRIFIELD	229	11. NATIONAL ART AND NATIVE ARTISTS	248
2. "GO, AND SIN NO MORE"	233	12. MANCHESTER ART-EXHIBITION	249
3. SUGGESTIONS OF SUBJECT TO THE STUDENT IN ART. By AN OLD TRAVELLER	232	13. MANCHESTER INSTITUTE	249
4. CORRESPONDENCE FROM THE UNITED STATES	235	14. A NYMPH SURPRISED	250
5. MILLAIN'S PICTURE OF "THE BLIND GIRL"	236	15. THE SKETCHER	250
6. BRITISH ARTISTS: THEIR STYLE AND CHARACTER. NO. XVII. W. P. FRITH, R.A. Illustrated	237	16. PICTURE SALES	251
7. WOOD CARVING BY MACHINERY. By R. HUNT, F.R.S.	241	17. ART IN THE PROVINCES	252
8. THE NATIONAL GALLERY	243	18. THE CRYSTAL PALACE.—PART II. Illustrated	253
9. THE DUTCH GENRE-PAINTERS. By F. W. FAIRHOLT, F.S.A. Illustrated	245	19. THE TURNER BEQUEST	257
10. THE STAR IN THE EAST	248	20. THE GIOVANNI BELLINI	257
		21. ART IN CONTINENTAL STATES	257
		22. MINOR TOPICS OF THE MONTH	258
		23. REVIEWS	259

THE EIGHTEENTH ANNUAL VOLUME OF THE ART-JOURNAL commenced with the January Monthly Part of that Work; but our Subscribers have been made aware that in consequence of our arrangement to issue a New Series—such New Series beginning with the Royal Gallery—the aforesaid Part is made to commence

VOL. II. OF THE NEW SERIES;

the Part for January, 1856, being the Thirteenth Monthly Part.

The volumes from 1849 to 1854, inclusive, contain the series of the "Vernon Gallery;" this series is also so arranged as to be "complete in itself," and those who obtain these five volumes will not necessarily require the volumes preceding.

The volumes preceding those of 1849 have been for some time "out of print," and are readily purchased at prices larger than the original cost.

The Art-Journal Illustrated Report of the Great Exhibition

of Industrial Art, held in Paris in 1855, was brought to a close with the December Part of that Work.

It is, we believe, the only Illustrated Record of this interesting event. The English illustrated papers, and also those of France, have been so absorbed by the melancholy topic of war, and so desirous to supply pictorial explanations of its prominent incidents, that they have either neglected or repudiated the "Great Exhibition." In achieving this work we have, therefore, discharged one of our leading duties.

In consequence of several suggestions and applications, the Publisher has been induced to issue a very limited number of Volumes containing the pages of Illustrations of the Paris Exhibition of Art-Industry: introducing into them several Engravings of the Statuary exhibited at the Palais des Beaux Arts, and prefacing the whole with the Essay by Mr. George Wallis. For these Volumes early application should be made. The price will be 10s. for the Volume bound and gilt.

Our Subscribers will, we trust and believe, find that we have made many arrangements for the conduct of the ART-JOURNAL with that energy and industry to which we owe its prosperity. We shall labour to continue in that useful course which, we may without presumption assert, has been fruitful of much good to British Art in its higher as well as in its comparatively humbler departments. We obtain continual evidence of the increasing estimation in which the subject is held, and of the continually augmenting numbers of those who feel interest in it; more than that, "the commercial value of the Fine Arts" is now an admitted fact, and we have a right to expect a proportionate success to a Journal which stands alone, not only in England, but in Europe, as their representative. Eighteen years is a long period to have laboured: the consciousness that we have not laboured in vain is a large reward: and the ordinary recompense cannot have failed to accompany it.

Our study ever has been, and ever will be, to render the ART-JOURNAL an associate almost indispensable to the Artist, the Manufacturer, the Artisan, the Amateur, and, in short, to all lovers of Art.

It will be our duty to pay minute and careful attention to the wants and wishes of Manufacturers, and frequently to report their progress. We are fully aware that in this important feature of the Journal consists its larger utility, and that from this source the public have derived especial benefit.

Covers for the Volumes of the ART-JOURNAL can be had of any Bookseller at Three Shillings each.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address; but we pay no attention to anonymous communications.

The Office of the Editor of the ART-JOURNAL is 4, Lancaster Place, Waterloo Bridge, Strand, where all Editorial communications are to be addressed. Letters, &c., for the Publishers, should be forwarded, as usual, to 25, Paternoster Row.

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THE ART-JOURNAL.



LONDON, AUGUST 1, 1856.

THE PORCELAIN MANUFACTURE OF CHINA.*

THE TECHNICAL PROCESSES.

In the foregoing number we gave a short summary of the historical portion of M. Julien's interesting work on the manufacture of Chinese porcelain: in the present number we shall first make a few observations which, in strictness, belong to the preceding part of our subject, and shall then endeavour, with the assistance of M. Salvétat's excellent preface, to give some account of the technical processes of the Chinese, and to point out the principal differences between the Chinese and European methods of manufacture and decoration.

The manufacture of porcelain in China divides itself into two great branches, which are carried on systematically and with true Chinese perseverance. The first of these is the manufacture of original kinds of porcelain. In this branch there is apparent a constant endeavour to produce varieties, and to take advantage of every improvement, domestic or foreign, by the adoption of colours imported from Europe, and by the study of European porcelain—many examples of which have found their way to the imperial manufactory at King-te-tehlin. The second observation which occurs to us relates to the imitative habits of the Chinese, in which they are not surpassed by any people upon earth. The same fidelity of imitation which induced the Chinese tailor to put a patch upon the knee of a new pair of trousers that he had made to pattern for an English officer, because the pattern had a patch in that situation, induces the Chinese manufacturer to make imitations—which are, in fact, reproductions—of every description of porcelain to which any value is attached, or which present any peculiarities in their composition or mode of decoration. The great value set upon many kinds of old porcelain is undoubtedly a great temptation to the manufacturer to produce facsimiles of them, and to dispose of them as genuine specimens of certain kinds of porcelain. Some of these imitations, even when known to be such, have, as before observed, been sold to Chinese collectors for a sum equal to 7500 francs. The third book of the Chinese work consists entirely of an account of the imitations of ancient Chinese porcelain made at King-te-tehlin. In the sixth book is another catalogue of enamels and ancient vases imitated at the same manufactory. Among these we find enamels on metal—an art which we ascertain from the first book the Chinese received from the Arabs, and also from the French—and several specimens of European china of different colours, and probably of different modes of fabrication, including the Dresden or Sèvres porcelain, ornamented with figures in relief. Upon these counterfeits the Chinese author remarks—"The European taste, literally the spirit of the pencil, is closely imitated in the manner of painting and of applying the colours."

The last remark we shall make is for the benefit

* Continued from p. 200.

of our English collectors of old china. It is to the effect that the Chinese make porcelain expressly for the foreign market. This circumstance, coupled with the passion of the Chinese for collecting examples of their most ancient and valuable porcelain, and the abundance of spurious specimens, renders it extremely problematical whether the finer and more scarce descriptions of porcelain ever find their way into this country.

It may be necessary to remind the reader that the Chinese and Japanese porcelain, as well as almost all that is made in France and Germany, is of the description called "hard porcelain;" and that the manufacture of hard porcelain in England is at present limited. The material first claims our attention.

Porcelain, as the reader is probably aware, is composed of two ingredients, one of which is fusible, the other infusible. The infusible portion consists of an argillaceous paste, the common European name of which, *kaolin*, is borrowed from that of the principal locality in China where it is found. The fusible portion constitutes the transparent glaze to which porcelain owes its peculiar character; it is composed of felspar, or petrosilex. The Chinese call it *pe-tun* (white paste) or vulgarly, *pe-tun-tee*. The use of the kaolin is to give firmness to the porcelain, in the same manner as, to use a Chinese comparison, the bones of the skeleton support the softer mass of the flesh. The kaolin is prepared for use by washing; the pe-tun by grinding and levigating.

There are several kinds of kaolin in China, but they are all obtained from the department of Jao-tehou-fou, in the province of Kiang-si. The specimens of kaolin sent from China, at the request of M. Julien, yield, on washing, abundance of mica, which M. Salvétat considers to be a proof that they are produced by the decomposition of true granitic rocks. In this respect the Chinese kaolin differs from that of Saint-Yrieix, which owes its origin to the disintegration of pegmatites; the latter are composed entirely of quartz and felspar. In the preparation the mica is carefully separated; for, if suffered to remain, it would cause the porcelain to crack.

The mountains which produce the Chinese pe-tun are twenty leagues from the porcelain manufactory. The stone is dug out of the solid rock; and the best kind is that which, on being split, is found to be dendritic. This appearance is owing to the presence of oxide of manganese. The inhabitants of the district take advantage of the streams which descend from the mountains to erect water-wheels, by which the stone is ground. After being washed and purified it is formed into bricks, called *pe-tun*, or white paste.

The mode of preparation is detailed in Books V. and VII., and in the notes to the same (pp. 117—124, 255) will be found the results of M. Salvétat's analysis of the Chinese kaolin and pe-tun, as compared with those of Saint-Yrieix. Most of the Chinese pastes contain more or less of oxide of iron, which communicates to the porcelain a disagreeable tint.

It may be mentioned here that M. Salvétat found that in general Chinese porcelain contains more silica than that of Sèvres; but that the latter, together with the German porcelain, contains more alumina than any other description of pottery which has been examined. The Chinese pastes have been analysed by M. Salvétat; the result, as compared with the paste used at Sèvres, will be found stated at page lxxiv.

For coarse stone-ware the Chinese use kaolin alone; but for porcelain this material is combined with petrosilex (pe-tun). For the coarser kind, the petrosilex is in greater quantity; for the finer kinds most argile is used. The ingredients are ground together in a mortar for a long time, and then purified by washing. The supernatant particles, being the most valuable part, are collected in another jar. The finer portion is purified a second, and also a third time, in the same manner. The last produce is used for the finest porcelain.

Instead of kaolin, the Chinese sometimes use steatite,* or soap-stone, for the "bone" of small articles in porcelain. The material is said to be excellent; but when glazed the colour is not so fine as

that which results when the enamel has been applied upon a biscuit composed of pe-tun, which causes it to appear more polished and brilliant, as well as more agreeable to the eye. Père d'Entrecoulles says that porcelain made of steatite is rarer and dearer than other kinds; that it has a very fine grain, and as regards the painting, it bears to other porcelain the relation that vellum does to paper. It is remarkably light in weight, extremely fragile, and there is great difficulty in regulating the burning. Sometimes, instead of making the "bone" of steatite, this material is made into a kind of glue, into which the dry porcelain is plunged, and becomes coated with steatite, after which the glaze is applied. This process renders the appearance of the porcelain more beautiful.

A square reservoir or tank is then built of bricks close to the furnace, in order to take advantage of the heat. The paste is put into this tank to evaporate the water. When dry, it is pounded with pure water, and made into vases and other articles. For this purpose the wheel is sometimes used, and sometimes the clay is cast or fashioned on moulds. The moulds consist sometimes of one piece, sometimes of several. Many of the articles are finished on the lathe.

The wheel used in China is a round table of wood, pierced by a vertical axis, the lower extremity of which is fixed into the earth, and is so contrived that it can be made to turn continually. A man, seated on a bench, which forms part of the machine, pushes against the wheel with a bamboo stick, which causes it to revolve. He supports the mass of paste with both hands, and shapes it at will, and with the utmost precision. The vase is suffered to dry in the sun, and the shape perfected; water is then thrown upon it from a large camel's hair brush. It is afterwards washed and polished, and, after receiving the enamel, is ready for firing.

Ornaments in relief are attached by cementing them with *barbotine*—a composition consisting of the porcelain paste mixed with glue.

So far the European and Chinese processes are not very dissimilar; we must notice some particulars in which the Chinese processes differ from the European.

These variations refer chiefly to the following points:—1. The composition of the glaze. 2. The mode in which the glazing is effected. 3. The application of the glaze before the firing. 4. The mode of attaching the foot of the vase or other article. 5. The preparation of the colours.

1. The composition of the Chinese glaze differs from the European in being more fusible. At Sèvres the glaze is composed entirely of the pure pegmatite finely ground, and deposited by immersion on the baked porcelain (technically called *dégorde*). In Germany the fusibility of the felspar is modified by the addition of other substances. The glaze of the Chinese and Japanese porcelain is a compound, the ingredients of which are varied and determined in different proportions, according to the nature of the product required. The fusible properties of the Chinese glaze are attributed by M. Salvétat to the lime which it contains—sometimes in the proportion of one-fourth of the weight of the glaze—and not to the ashes of fern leaves which are mixed with it. The only object in mixing the fern leaves seems to be to purify the lime. The Chinese, who have compared the kaolin and pe-tun, of which their porcelain is composed, to the bones and flesh which constitute the human body, carry on the comparison by calling the lime the soul of the glaze. The glaze, like the kaolin and pe-tun, is brought to the manufactory in barges; it is white and liquid. The Chinese frequently defraud their customers by the addition of water, which increases the bulk of the article, while they conceal the cheat by throwing in sufficient gypsum to prevent the mixture being too liquid. As a fraud, this is certainly objectionable; yet the addition of fibrous gypsum to the glaze is not always hurtful. It is employed for specific purposes as well by the Germans as the Chinese. In some cases coarse sand is added to the quartzose felspar, which forms the base of the enamel.

2, 3. The European method of applying the glaze is founded upon the observation that China clay, like other argillaceous earths, ceases to be diffusible in water after it has been exposed to a red heat. Before, therefore, the pieces are immersed in the glaze,

* The steatite, called by the Chinese *beishi*, was found to be composed of white amphibole (?), dolomite, and steatite.



they are fired, and in this state are, in France, termed *dégourdi* [Ang. *biscuit*?]. By this process they are rendered porous and absorbent, and the material can no longer be diffused in water. The articles are then glazed by simple immersion in water, which holds in suspension the glaze.

This practice, at once so economical and so rapid, although practised in Japan, is almost unknown in China, where its use appears to be limited to the manufacture of two kinds of porcelain only. The usual method of applying the glaze is by asperion, or by the immersion of the article formed of the raw paste only, which of course is easily acted upon by water. The process is sufficiently difficult when large pieces are to be glazed; much more so when they are small and thin. In the latter case another method is resorted to. The end of a tube of bamboo is covered with gauze, which is filled with the glaze, either coloured or uncoloured; the workman blows into the other end of the tube, and the glaze is detached from the gauze, and fixes itself upon the porcelain. M. Salvétat thinks that these different methods, which he describes in detail, are deserving of being tried by European manufacturers.

4. After being glazed, the next process is to apply the foot upon the still unbaked porcelain. When this is done, the piece is ready for the firing. The furnaces are situated at a distance from the workshops, and the persons who attend to them do nothing else. The porcelain is carried to the oven on long planks, two of which the workman carries at a time on his shoulder.

There appears to be some doubt as to the form of the furnaces now used by the Chinese. The following description is taken from Book v., and agrees apparently with the representations in the woodcuts. M. Salvétat is inclined to think that a change has taken place in the form of the furnaces since the Chinese text was written, and the drawings made.

The ovens or furnaces are described as being bell-shaped. Above each, and not touching it, is a sloping roof, supported on timber or bamboo. The furnace is ten feet in height and width, and about twenty feet in length and depth. The chimney, twenty feet high, rises above the sloping roof. The floor of the furnace is covered with a thick bed of gravel, which serves to support the *seggars*.

The seggars or cases in which the porcelain is baked, are made of several kinds of clay, distinguished by the colours, which are black, white, red, and blackish-yellow. After being baked they are fit for use. The best Chinese seggars cannot be used above ten times, and in many cases not so often, whereas those used at Sèvres can sometimes be employed forty times. In this respect the European manufacturers have nothing to learn from the Chinese.

Unless the piece of porcelain is very small, it has a seggar to itself; but in all cases care is taken to prevent the adhesion of the porcelain to the seggar, by the interposition of a bed of sand and coarse kaolin. Great care is also necessary in the arrangement of the pieces within the cases, because the glaze, having been applied upon the raw and yielding material, the form of the vase is very liable to injury.

The porcelain having been placed in the seggars, the latter are laid in piles, the upper ones serving as covers to those which are beneath. They are then put into the furnace, space being left between each pile to allow the flame to pass. The seggars next the chimney, as well as the two lower and the upper one of each pile, are empty, for in these the porcelain would not be properly burnt. The vases are arranged in that part of the furnace which is best adapted for them, according as the enamel or glaze is hard or soft. The finest porcelain is placed in the centre. When the furnace is filled with the seggars the fire is lighted, and the opening blocked up, except one hole, through which the fuel is, by the care of two men, continually inserted. Five openings, covered with a piece of tile, are also left in the roof, in order to observe when the porcelain is sufficiently baked. When the seggars in front are of a vermillion-red colour, no more fuel is added, and, after waiting a day and a night, the furnace is opened. This generally takes place about three days after the lighting of the fire. The perfection of the porcelain, observes the Chinese author, depends in a great measure upon the temperature of the furnace, and the regulation of this depends entirely on the experience

of the fireman. On the fourth day, very early in the morning, the furnace is opened. The seggars which cover the vases of porcelain still retain their red colour, so that they cannot be approached except by the workmen, who make themselves a kind of gloves of linen, ten times doubled, and wetted with cold water, to protect their hands from the heat. They also cover their heads and persons with wet rags; thus defended, they enter the furnaces, and carry away the porcelain. When they have removed all the seggars, they take advantage of the remaining heat to put fresh ones into the furnace. The humidity being soon absorbed, these frequently crack. Speaking of the shrinking of the paste in baking, the Chinese author says that a vase a foot high will, after firing, be reduced to seven or eight inches.

5. The skill with which the Chinese decorate their porcelain has been justly celebrated. The variety of the grounds is not less remarkable than the originality of the decoration, and the harmonious richness of the painting. The Chinese possess in perfection many of the decorative processes employed in the European manufactories. They not only engrave with the point, and model figures in relief after the fashion of the Sèvres china, but they also execute with great skill ornamental perforated or network.

The decoration of porcelain forms a very interesting part of the manufacture, especially when the processes used in China are compared with those of Europe.

To appreciate the difference we cannot do better than give a brief *résumé*, interspersed with such information as we can collect from the Chinese work, of M. Salvétat's remarks on this subject. After mentioning that in Europe various processes are employed, M. Salvétat observes:—"Sometimes pastes of different colours are employed, sometimes the colouring matter is introduced into the glaze, sometimes the colours are laid upon the surface of white porcelain. The first two modes of decoration require to fix them a temperature as high as that which is necessary for the firing of the porcelain; such colours are technically called *couleurs de grand feu*. When, on the contrary, the colours are painted on the surface of the porcelain, those colours only are employed which require for their vitrification a temperature much lower than the preceding. These are called *couleurs de muffle*. It is by the use of the muffle colours only that European manufacturers have, during the last fifty years, been able to produce on porcelain effects previously attainable by oil-colours only, and to imitate perfectly on porcelain the works of the great masters of Art."

The colours used by the Chinese in the decoration of porcelain may be arranged under the same classes as those employed in Europe. We shall notice first those which require a high temperature.

It requires but a slight acquaintance with Chinese porcelain to observe that the colour most frequently used in China is blue. We are not, therefore, surprised to find several chapters of the fifth book of M. Julien's work devoted to the description of the material which supplies this colour, also the mode of preparation and of application.

The Chinese distinguish the porcelain painted with blue flowers into four epochs:—namely, first the porcelain of Siouen-te (1426—1435); second, of Tch'ing-hoa (1463—1487); third, of Kia-tsing (1522—1566); and fourth, of Wan-li (1573—1619). The first three belonged to the great dynasty of Ming. Although the porcelain of the period Tch'ing-hoa, in the artistic qualities of the painting, greatly exceeded that of the Siouen-te period, yet the blue employed in the latter was far superior to that used by the artists of the former time. The employment of this colour for painting or colouring porcelain in China is of great antiquity. The china of Tong-ngeon, made during the dynasty of the Tsin (A.D. 265—419), and very celebrated in its day, was blue.

The blue used in China is the product of a native mineral, which has been ascertained to abound in almost all the provinces of the empire. From the description of the Chinese author, as well as from a minute analysis of specimens brought from the province of Yun-nan, M. Salvétat is satisfied that the substance in question is a cobaltiferous peroxide of manganese. It is called by the Chinese *wou-ming-i*. The mineral, which is of a blackish-yellow colour, is first washed in baskets in the mountain-streams, it is then conveyed by merchants to the place where

the furnaces are situated; there, after being enclosed in a porcelain vessel, it is roasted. It is then removed, carefully washed, and sold to the manufacturers. The loss in roasting is from 20 to 30 per cent. The blue pigment is of three qualities: the first, or best description produced, when burnt, a fine blue; the second, a pale blue; the third, grey. For every pound of fine blue the produce is scarcely seven ounces; the second and third qualities suffer a proportionate loss by roasting. The value of the first quality is equivalent to 180 francs for the Chinese bushel; of the second quality, 90 francs per bushel; of the third quality, 25 francs per bushel. The colour is washed and ground before it is used, and is black until after it is burnt, when it is a fine blue. Before using it on the porcelain it is tried on a fragment and baked. When the whole vase is to be coloured blue the colour is applied beneath the glaze, and one of two methods is adopted. 1st. The colour is diluted with water, into which the vessel is plunged. 2nd. The colour is applied by blowing it through a tube, in the manner before described. Père d'Entrecolles remarks—

"This kind of porcelain is dearer and more scarce than where the colour has not been blown, because it is more difficult to produce by this process a uniform tint. The glaze is applied after the colouring. When blowing on the blue, the workman takes care to preserve the colour which does not settle on the porcelain by placing the vase on a pedestal which stands on a large sheet of paper. When dry the blue is separated by rubbing the paper with a small brush."

The rapid and economical plan of colouring the porcelain before the application of the glaze has been successfully practised at Sèvres. M. Salvétat observes that the Chinese bake their porcelain at a much lower temperature than the French manufacturers. This is no doubt owing to the more fusible nature of the Chinese glaze. The Chinese author remarks that if the temperature of the furnace be too high, the greater part of the blue flowers will disappear.

Besides the native blue pigment the Chinese use cobalt blue, properly so called. This, which is a finer colour than their own, they receive from England.

Among the *couleurs de grand feu*, which may be easily produced by attending to the prescriptions in the Chinese books, are the lake-coloured grounds, varying in tint from orange to purple; these sometimes have a bronze-like lustre. The description of the colouring substance is so precise, that there is not the least doubt as to the nature of the mineral employed for this purpose, which, according to M. Salvétat, is a ferruginous earth. The directions for producing the above tints are, he adds, perfectly exact: they also indicate extremely well how the Chinese avoid colouring those reserved spots on which blue designs are afterwards introduced.

Some of the grounds belonging to this class of colours (*couleurs de grand feu*) have not yet been produced in Europe. Among these are red and orange grounds, which owe their colour to the protode of copper, and those of the light bluish-green colour, called *celadon*, so much admired by amateurs. In chapter xi. of Book vi., which M. Salvétat considers one of the most important in the collection, the composition of the different kinds of coloured enamels is described. It is rendered more valuable by the notes of M. Salvétat.

The last of the *couleurs de grand feu* of the Chinese which we shall notice, is black. This, we are told, is sometimes the result of the coloured glaze applied in a mass; sometimes of the superposition of several colours of different tones—as, for instance, of a brownish lake (*brun de laque*) upon a blue glaze, or of a blue upon brownish lake.

M. Salvétat next notices some colours on oriental porcelain which have been applied upon the biscuit, that is to say, upon porcelain which has already been baked at a high temperature. These are always found to be covered with minute cracks, like fine network. Upon touching the colours with fluorhydric acid, it is found that oxide of lead enters largely into their composition. Hence, as these occupy a sort of intermediate position, M. Salvétat distinguishes them as *couleurs de demi-grand feu*, and remarks that there are no colours analogous to them at Sèvres. Among these colours are violet, turquoise-blue, yellow, and green, which he thinks might be easily

imitated; the green and the blue with copper; the yellow with lead and antimony; the violet with manganese slightly tinctured with cobalt. M. Salvétat's account of his own experiments on colours fusible at a low temperature is well deserving of the attention of the manufacturer.* Directions for preparing these intermediate colours will be found in M. Julien's work, to which the reader is referred. Concerning these directions, M. Salvétat remarks that from the analyses he had been able to make, and the syntheses that he had attempted, frequently with success, he had come to the conclusion that the greater part of the prescriptions given in the Chinese books are sufficiently exact, at least as regards those of which the synonymes were easily produced. The Chinese prescriptions, or recipes, for producing the colours so much admired, are now, by the industry and exertions of M. Julien, placed within the reach of European manufacturers. We trust, therefore, it will not be long before they are reproduced in this country. One observation of M. Salvétat's should not be overlooked—namely, that many of the coloured grounds on Chinese porcelain seem to be the result of accident, and not altogether of design; and that colours composed as these are, of different minerals with the white glaze, will always be subject to variations, according to the predominance of one or more of the ingredients, and to the temperature of the furnace. Although the actual imitation of certain shades of colour must always be the result of direct experiment, yet when once the colour has been obtained by this means, the European manufacturer has a great advantage over the Chinese; inasmuch as the education of the former, in all that relates to the Art-Manufactory, having been more scientific, he understands better the causes and effects of the different processes and combinations, and is, therefore, in situation to reproduce on scientific principles those colours by the production of which the Chinese, with much more limited knowledge, have attained a world-wide celebrity.

Before speaking of the muffle colours, M. Salvétat notices shortly the colours which, in Europe, and especially at Sévres, constitute the palette of the porcelain-painter, and the properties which they should possess.

These colours, he says, should be capable of fixing themselves firmly to the surface of the porcelain, and of acquiring at the same time, by fusion, the glaze which is one of the indispensable conditions of the brilliancy of this kind of painting. They are all produced by mixing either an oxide, or a composition of different metallic oxides, with a vitreous flux (*fondant*), the composition of which varies with the nature of the colour which is to be developed. The flux which is most generally used is called *fondant aux gris*. It is used for greys, blacks, reds, blues, and yellows, and is composed of—

Minium	8 parts
Siliceous sand	2 "
Glass of borax	1 "

The colours are generally obtained by mixing together three parts of the flux with one part of the metallic oxide. The general formula may be thus expressed:—

Silica	16·7
Oxide of lead	50·0
Borax	8·3
Colouring oxides	25·0
<hr/>	

Sometimes, as in the case of cobalt, it is necessary that the oxides and the flux should be fritted before being used. Sometimes they are only mixed together, and used as pigments without being fritted or calcined. In Europe it is considered especially requisite that these colours should all melt at the same time, and present, after the firing, a sufficient and uniform glaze.

The colours on the Chinese paintings do not fulfil these conditions: some are glazed, others dull; some are flat, others raised above the surface. The style of the painting is also very different from ours. It is always strictly decorative, never pictorial. There is no gradation of light and shade, no modelling of the figure, the outlines of which are defined only by red or black lines. The colours are applied in flat tints, reminding one of the mosaic-like stained glass of the 13th century, in which the design was made

out by red or black lines traced upon the coloured or white glass.

Considering the thickness of the colours employed, and yet their want of intensity, M. Salvétat concluded that the Chinese pigments contained but a very small proportion of the colouring matter. This opinion was confirmed by experiments, in which it was proved that "the colours which the Chinese have employed so advantageously, as regards the brilliancy of effect and the harmony of the decoration, have greater analogy with the vitrified substance known as enamels, than with any other substances."

Besides their great simplicity, a general characteristic of the Chinese colours for porcelain-painting is, that the flux, which is not distinct from the pigment, is always composed of silica, oxide of lead,—which is not subject to great variations in its proportion,—and a greater or less quantity of alkali. The flux holds in solution, as silicates, a very small portion of colouring matter. The colouring matters are—oxide of copper for greens and blue-greens; gold for reds; oxide of cobalt for blues; oxide of antimony for yellows; arsenic and stannic acid for white. The only exceptions are the oxide of iron, and the impure oxides of manganese, which yield, the one red, the other black—these last-mentioned colours cannot be obtained by solution in the flux.

Some of the colours are employed in the state they are supplied by commerce; others require additions, in order that they may all be fusible at the same temperature. The manufactory at Sévres has been fortunate enough to obtain two sets of colours, ready prepared for porcelain painting, from artists in China. Lists of these colours will be found in the work of M. Julien (pp. 215—220). The analyses of their composition, by MM. Ebelmen and Salvétat, have been published in the "Recueil des Travaux Scientifiques de M. Ebelmen," tom. i. p. 377. Precise recipes for composing the Chinese colours, or as they are called, *enamels*, are also contained in Book vi. of M. Julien's work. These are elucidated by the notes of M. Salvétat. The proportions of the different ingredients are given in Chinese weights, which are explained at p. 223.

It has been remarked,* that in Europe the colours for painting on porcelain are formed by the mixture of certain oxides and certain fluxes; that the Chinese colours differ not only in the composition of the flux, but in the proportions of the colouring matter, and in the number of the colouring agents, which are so limited in the Chinese, and so extensive in the European manufactory. "The palette of the European porcelain-painter comprises many substances unknown in China. Thus the colour of cobalt is modified by combining it with the oxide of zinc and alumina, or with alumina and the oxide of chrome. The pure oxide of iron furnishes about ten shades of red, varying from orange-red to very dark violet; from ochres are obtained pale or dark yellows or browns, by combining in different proportions the oxides of iron, of zinc, of cobalt, or of nickel; browns are made by increasing the quantity of oxide of cobalt contained in the composition which furnishes the ochres; blacks, by the suppression of oxide of zinc in the same preparations; yellows are varied by additions of zinc or tin to render them paler, by oxide of iron to deepen the colour. The oxide of chrome, pure or combined with the oxide of cobalt, or the oxides of cobalt and zinc, gives yellow or blue-greens in infinite variety. Metallic gold yields the purple of Cassius, which can be changed into violet, purple, or carmine. Besides these, we possess the oxide of uranium, the chromates of iron, of baryta, and of cadmium. We shall close this list of colours by alluding to the very recent application of metals incapable of oxidation by fire, the discovery and preparation of which require chemical knowledge far beyond that which the Chinese possess. All these different colouring matters are in the European colours in the form of simple mixture; in the Chinese colours, the oxides are, on the contrary, dissolved, and in this respect they bear a great resemblance, not only in the colouring principles, but in the composition of the flux, to what are called in France, *enamels*."

The resemblance has been confirmed by the manner in which the colours imported from China behaved in the firing. Experiments were made on

European and also on Chinese porcelain. Upon the Chinese porcelain the colours were developed at a lower temperature than that which is used for retouching the paintings of flowers in the manufactory at Sévres, and they did not scale off. On the Sévres porcelain the colours, though developed, scaled off. It has been long known that, on account of this very defect, enamels could not be used for the decoration of European porcelain. This want of adherence is to be attributed to the different nature of the glaze of the two kinds of porcelain—that of China being rendered more fusible than the European by the addition of lime, which perhaps modifies its dilatability, and assimilates its physical properties to those of enamels. "If," continues M. Salvétat, "Chinese porcelain differs from ours in its appearance, if the harmony of their paintings is more varied, the cause is to be sought in the methods employed by the Chinese. Their pigments contain but little colouring matter, and their effect depends upon a certain thickness, which gives to their paintings a relief impossible to be attained by other means; the harmony of their paintings is the result of the nature and composition of their enamels." It may be observed that the resemblance of the colours used for painting on porcelain to enamels, is noticed in the Chinese work (p. 171); and the colours used on porcelain are, in another part of the work, called enamels (p. 206, &c.)

The Chinese colours are diluted for painting either with a solution of mastic, with animal size, or with pure water. The first causes the colours to flow with facility; the second is useful in retouching; water is employed where the colours are thick, and also for filling in. M. Salvétat gives the preference to water as a vehicle for the colours.

When the colours have been applied, the porcelain is again baked to fix the painting. Two kinds of furnaces or muffles are used for this purpose—the one sort are open, the others closed. The latter are employed for small works, and resemble those used in Europe for enamels, properly so called. They are fully described at pages 172—174. There is a very quaint representation in the last woodcut, of a Chinese stoking a furnace, filled apparently with coal. He holds before his face a large screen, in which is an aperture for him to look through. His head and back are protected by a hood, and his hand by a kind of glove.

We must now bring our notice of Chinese porcelain to a close, but before laying down the pen, we should like to call the reader's attention to a few points in which the manufacturing processes of the Japanese differ from those of the Chinese. The former people burn their porcelain twice—in this respect adopting the European process. After the first firing, the biscuit (*dégourdi*) is washed, cleaned, and painted. The colour, which is generally blue, is mixed with water; two coats of the glaze are then given, and the porcelain is re-baked in the principal furnace.

The Japanese do not appear to be generally acquainted with the art of painting with enamel colours like those of the Chinese. It is related that one manufactory in a certain locality practised this art, as well as that of laying on gold and silver, but the processes were kept secret. Vitreous colours were reported to have been used. It is also stated that vitreous matter was mixed with the glaze of the old Nanking porcelain, and that the glaze had partially scaled off, whence it was called "worm-eaten porcelain." This ware is now extremely rare, being only met with as presents or objects of curiosity. "One of the beauties of the Nanking porcelain," observes Dr. Hoffman, "is that the designs appear to be above the glaze, whereas, in the blue porcelain of Japan, the painting was applied before the glaze. The first effect can only be obtained by having recourse to vitreous compositions, which are not used in Japan; but the method adopted in that country is, from its greater durability, better adapted for articles of domestic use."

M.

[At the present day the Ceramic Arts of every kind seem to possess a peculiar interest in England; a fact which would, if excuse were necessary, furnish a sufficient apology for the introduction of this and the preceding paper. At no former period of its history have such enormous sums been paid for antique porcelain ware; indeed, the enthusiasm of collectors has reached a point which almost amounts to an absurdity.—Ed. A.-J.]

* See Preface, p. civ.

* See Preface, p. cx.

THE ROYAL PICTURES.

"GO, AND SIN NO MORE."

E. Corbould, Painter. C. H. Jeens, Engraver.
Size of the Picture 4 ft. 2 in. by 3 ft. 3 in.

"ALL Scripture," we read in the Sacred Volume, "is given by inspiration, and is profitable for instruction," &c. To those who are able to realise the truth of this statement there are few narratives contained in Bible history of which the artist, no less than the preacher, may not make a wise use, under such laws and conditions as time, society, and circumstances, may impose upon him. The incident related by the Evangelist St. John, which Mr. Corbould has illustrated with so much simple yet affecting feeling, is a lesson to the self-righteous—unhappily the world is too thickly populated with this class of individuals to render such teaching unnecessary. We are all too ready to estimate others by a standard of excellence we ourselves form, and which generally is in ourselves, or assumed to be. We hail the transgressor to our self-constituted tribunal, and condemn him without the reflection that our own acts, if brought to the bar of conscience in all truth and sincerity, are not less reprehensible. We may not be guilty of a direct theft, but we may be extortions, and may "oppress the hireling." We may not take away the life of a fellow-creature, yet may whisper away his good reputation. We may not fall down before the graven image, and yet may offer idolatrous worship at an altar whose deity is the author of all unrighteousness. And thus the Temple of Jerusalem is not the only place from which the command should go forth—"He that is without sin among you let him first cast a stone."

The artist has treated his subject according to the literal version of the evangelist. Christ had entered the Temple, and all the people were assembled to hear the lessons of wisdom from the lips of Him who "spoke as never man spoke." The great opponents of his ministry—the scribes and self-righteous Pharisees—bring in the fallen woman, and set her in the midst of the congregated throng. This appears to be the point in the narrative Mr. Corbould has illustrated, rather than that which appears in the title he has adopted; for when those words were spoken, the accusers had all gone out, and "Jesus was left alone, and the woman standing in the midst." Here, however, we see her cast down on the ground in the attitude of deep humiliation, her hand concealing her face, expressive of grief and shame. The figures seated, and those standing behind them on the left, we may presume to be the people who had come to listen to their Divine teacher; but among those seated is one habited as the high priest. The accusers stand, according to the custom of such; and one of them has advanced, as if for the purpose of arguing with one of Christ's disciples. He who "came not to condemn the world, but to save it," stands in an attitude of dignified authority, but with a benignant expression of countenance, more significant of pity for the transgressor than of sympathy with her accusers.

There is broad treatment of chiaro-oscuro in this painting, which is well calculated to make an effective picture. The principal light falls full on the two figures most prominent in the scene, and the draperies of each being buff and white respectively, additional force is produced by this arrangement. The draperies of the other figures are richly coloured. The faces and extremities are finished with the care and delicacy always apparent in the works of this artist.

The picture, a drawing in water-colours, is in the collection at Osborne. It was purchased by Prince Albert soon after his arrival in England, from the Gallery of the New Society of Painters in Water-Colours, of which institution Mr. Corbould has long been one of the strong supports in historical subjects. We have heard this was the first picture His Royal Highness bought here, and that it attracted more than usual notice when exhibited—as those who interested themselves in Art-matters, and had heard of the purchase, were curious to know what kind of taste the Prince Consort possessed. When the young branches of the Royal Family were of a suitable age to derive benefit from instruction in drawing, Mr. Corbould was selected by Her Majesty to teach them the accomplishment he so ably practises.

SUGGESTIONS OF SUBJECT
TO THE STUDENT IN ART.*

BY AN OLD TRAVELLER.

CHAPTER VII.

Confessors of the early Church—Vibia Perpetua—Renunciation of the God—A General of other days—Brasidas at Methone—The Fort of Pylus—Sea-fight—Fall of the leader—Vows to Minerva—Crowned at Scione—Death at Amphipolis—General Wolfe—Marquis of Montcalm—Richard the Good—Spiritual appellant—The Duke's decision—The offender cited—Miracle—Varied views—"The Water Lady"—Harvest-time—A city in the waters—The Protector—A republican envoy—Royalty and its defenders—Spanish fashion under Philip IV.—A statue in spectacles—Colour, or the marble?—Venus Vietrix—The nymph and the god—An Oread—The Pleiad Maids—The Camena—Hesiod.

To the reader of early Christian history, the touching story of Vibia Perpetua is well known; her life was made familiar to a yet wider circle, some years since, by the admirable drama of a writer too early lost to the world of letters; but lest there should still be some among our readers not yet acquainted with it, the mere facts shall be related in a few brief words.

Dwelling with her family in Carthage, but of Roman descent and nobly-born, Vibia Perpetua has been converted to the Christian faith: this is discovered by her father, by whom she is at once denounced to the priest of Jupiter: he furthermore drives her from his home in implacable displeasure, and she is thrown into prison. Here every effort is made to win her back to the rites she has abandoned, but all are vain: in her prison she becomes the associate of slaves, but her Christian faith has taught her to consider these, not as beings of an inferior order, as inculcated by the code of the heathen, and as she once believed, but as fellow-creatures, to whom the common rights of humanity are due, even as to herself: nay, when ultimately condemned to death, it is with one of the despised race, formerly a slave of her own, that Vibia Perpetua advances to meet her fate.

But first the noble convert has repaid in silence and loneliness to the Temple of Olympian Jupiter—of that idol whom, in other days, she devoutly adored—her purpose, to renounce her allegiance to the false god. And here, O Sculptor, have you, no less than the Painter, a subject worthy of your utmost devotion. Evening shades are falling, the great and sumptuous fane is solitary, save for the one figure, deeply mournful, though firmly resolved—the once pious votary, who has sought the shrine for such unwonted purpose. Majestic in its soul-given force is the form, and beautiful in holiness is the face of her now solemnly raising abjuring hands towards the deity so long revered. She is not kneeling—that day has passed; firmly, yet with no arrogance of mien, she stands before the abandoned altar, and these are the words she utters:—

"Lo! where all trembling I have knelt and prayed,
Where vow and sacrifice at morn and eve,
Shrouded in incense dim, have risen to appear
The wrath, great Jove, of thy once dreaded thunder—
Up to the might of thy majestic brows,
Yet terrible with anger, thus I utter!—

"I am no longer worshipper of thine!
Witness the firm farewell these steadfast eyes
For ever grave upon thy marble front;
Witness these hands—their trembling is not fear—
That on thine altar set for evermore
A firm renouncing seal—I am a Christian!" *

"The shadows blacken, and the altar-flame
Troubles them into motion—god of stone,
For the last time, Farewell!" †

This for the Sculptor more especially—yet the Painter can scarcely do better than choose it also; and the rather as there is no impediment to his reproduction of Olympian Jove in all the pomp described by Pausanias. The grandeur of fine architectural effects—the awful presence of the Sphinxes—the imposing aspect of the Victories—the varied beauties of the Olympian gods, richly clustering around their chief—the inspiring loveliness of the

* Continued from p. 215.

† The late Mrs. Adams.

With the somewhat illogical character of the act recorded in these graceful words, it is not lawful for us to cavil; we are to leave that ungracious task to the critic, in whose darksome life the detection of a spot on the sun serves for light and gladness: sufficient to us shall be the picture.

Graces and the Hours, are all for him: nay, the ebony and ivory, the gold and the precious gems, also lending their aid to enhance the effect of the gorgeous whole, are not forbidden to his pencil, although the Sculptor must feel restricted to a much less complete exposition of the eloquent historian's lifelike picture. But leaving these questions, and returning for a moment to Vibia Perpetua—the drama that is to say—it may perhaps be not out of place to remark that there are many other studies, whether for the Painter or the Sculptor, within the comparatively few pages of that graceful work, and the votaries of either art would do well to accept the inspiration, breathing its salutary influences from so pure a source.

It cannot be but that some one or more among the youth of our Studios will be turning their attention to themes of war for some time to come—the declaration of a paper-peace notwithstanding; and here is a General whose life will supply them with many a fair theme.

The Lacedemonian, Brasidas, is the commander in question, and some portion of what Thucydides has related of his noble deeds, is briefly transcribed below; but whosoever shall determine to make the glorious history of the Spartan the subject of his meditations, must turn to the pages themselves, and to these, with that understanding, we propose to refer as we proceed.

Thus it is then that our historian—who, be it remembered, was an Athenian, the contemporary, the opponent in arms, and, in so far, the enemy of Brasidas—first speaks of the Lacedemonian general, by whom Athens was so effectually kept in check even to the close of his life: nay, by whom her predominance was all but entirely destroyed—since it was the untimely death of Brasidas which alone saved Athens from certain, if not immediate, subjugation.

The Athenians, with the Corcyraeans, had effected a landing at Methone, in Laconia, and were assaulting the city, which was wholly unprepared for defence; of this event it is that Thucydides speaks as follows:—

"Now Brasidas, the son of Tellis, a Spartan, happened to be in command of a guard for the defence of those parts, and on hearing of the attack, he came to the assistance of those in the place, with a hundred heavy-armed. Dashing therefore through the army of the Athenians, which had its attention directed towards the wall, he threw himself into Methone." It is true that he lost some few of his own men in thus entering Methone, but he saved the city, and for this daring deed "he was the first who received public praise at Sparta in that war." Here then you have the first of your pictures from the life of Brasidas.

Wise in council as brave and ready in arms, we next find our Spartan hero dispatched to Alcidas, the Lacedemonian admiral, whom he greatly assisted in the preparations then making against Coreya. Subsequently we have the discussion of an event, which, in the dearth of all movement now suffered by the painter of sea-fights, can scarcely fail to rivet his attention: we allude to the part taken by Brasidas, in the renowned attack on that fort erected by the Athenians at Pylus. Let us hear what Thucydides says concerning it.

Encouraged by most inspiring speech from their commander, Demosthenes—for which I refer you to the author—the Athenians were well prepared to receive their enemy, when the Spartan ships—of which there were forty-three, their admiral being Thrasybulus, the son of Cratesicles—advanced to the attack. "So the Athenians defended themselves on both sides, landward and seaward, while their opponents, divided into detachments of a few ships each, because it was not possible for more to bring to, came against them with all eagerness and mutual exhortation, each seeking if by any means be might force the passage, and take a place in the fight.

"But the most distinguished of all the Spartans was Brasidas; for, being captain of a trireme, and seeing that in consequence of the difficulty of the position, the captains and steersmen, even where it

* See Thucydides' "History of the Peloponnesian War," book ii. The translation used by the present writer is that of Rev. Henry Dale, made from the text of Arnold.

† Hist. Pel., *ut supra*, book iii. 11, 12.



C. H. JENKS SCULP.

"GO, AND SIN NO MORE."

FROM THE PICTURE IN THE ROYAL COLLECTION



did seem possible to land, shrank back and were cautious of wrecking their vessels, he shouted out and said, that it was not right to be chary of timbers, but he bade them shiver their vessels rather than fail to force a landing. The allies of Sparta he exhorted not to shrink from sacrificing their ships, in return for the great benefits they had received from the Lacedemonians, but to prove their gratitude on the present occasion, and run their ships ashore, so as to land by any means, thus securing both the men and the place.

"In this way did Brasidas urge on the rest, and having compelled his own steersman to run the ship ashore, he stepped on the gang-board, and was preparing to land, but before he could wholly effect his purpose, he was cut down by the Athenians. It was not until he had received many wounds that Brasidas fell, but at length he dropped fainting into the ship's bows, his shield at the same moment slipped from his arm into the sea, when, being thrown ashore, it was secured by the Athenians, who afterwards placed it conspicuously on the trophy they erected."

Ships from Zacynthus reinforced the Athenians, and the Spartans were compelled to retire; but if Brasidas had not secured success, he had done more—as we have high authority for declaring—by so effectually deserving it, wherefore let this event also find place on your canvas.*

Recovered from his wounds, Brasidas next proceeds to Megara, which he saves, not from the Athenians only, but from the fatal irresolution of its own citizens, and from the consequences of the factious struggling and intriguing of parties, each for itself, within the walls. He then makes a rapid march through Thessaly into Thrace; and at a later period of the war, it was the probity and ability of Brasidas that most availed to detach from the Athenians the best of their allies, and to win over to the Lacedemonian interest the cities thus estranged. Of this fact the wise counsels offered to Perdiccas, at the Pass of Lyceus, shall suffice as proof: by his own steady persistence in acting on the principles announced in these councils it was, that Brasidas ultimately succeeded in detaching the King of the Lyncestian Macedonians from his alliance with Athens, a most important advantage to the Lacedemonian cause.†

For the admirable oration of Brasidas to the Acanthians, I refer you to the author;‡ his surprise of Amphipolis, must also be passed over; but your conception of our hero's exalted character may be aided by the recollection that his clemency to the Amphipolitans caused other cities, previously in the alliance of Athens, to send messengers desiring the protection of Brasidas. It was thus that the Spartan obtained possession of all the towns in the territory called Acte—Sane and Dium alone excepted.

Torone he brought over to the Lacedemonians in like manner, and in like manner were the inhabitants conciliated by the wise measures of Brasidas. To Leucythus he granted a truce of two days, when one only had been demanded by the citizens for the burial of their dead. Devout as brave, the Lacedemonian general had no sooner captured the city, than he commanded that a large sum of money should be presented to the Temple of Minerva—that goddess having, as Brasidas believed, secured his success by causing the fall of a formidable tower, erected by the defenders to oppose his progress; and in further proof of gratitude, the whole site was declared to be sacred when the city of Leucythus had been razed to the ground.

Having compelled the Athenians to accept a truce, the following clause was inserted among others, by the influence of Brasidas, and may further help you to a clear appreciation of the piety, integrity, clemency, and moderation which he joined to his other great qualities as a general:

"With regard to the temple and oracle of the Pythian Apollo, we agree that all who desire access thereto may be permitted to have it, without deceit and without fear, according to the laws of our several countries. The Lacedemonians, and such of their allies as are present, agree to this, and declare that they will use their best efforts to persuade the Boeotians and Phocians to do so, by heralds sent for

that purpose, proceeding uprightly in respect to the treasures of the god, and acting in accordance with the laws of our respective countries."

At Scione the same policy produced similar effects; and here Brasidas, having convened an assembly of the people, did so effectually win their hearts, that a crown of gold was decreed to him, as to the liberator of Greece. This was conferred on him publicly with other marks of honour, and you can scarcely do better than exhibit to us his fine face and noble figure, as he stands amidst his glad compatriots, expecting the glorious tribute about to be paid to his brow by the Scionean archons.

Of his advance on Potidaea, and much besides, we must be silent for lack of space; proceeding to give a brief account of his glorious death in the arms of victory, and refraining from the reproduction in this place of more than a very few words from the commencement of his address to the troops, when leading them, for the last time, to meet Cleon, the general of the Athenians.

"Men of the Peloponnesus, with regard to the character of the country from which we come—namely, that by its bravery it has always maintained itself a free country, and that you are Dorians about to engage with Ionians, to whom you are habitually superior—let a brief declaration suffice."

He then proceeds to give good reasons for confidence, exhorts all to their duty, affirms in very few words his own readiness to do and dare, as he advises others to do, and ultimately marches at the head of his troops.

But the descent of Brasidas from Cerdylion—where he had taken up his position—could not be made without attracting the attention of his antagonist, Cleon, the general of Athens, whom he found prepared to receive him. The Athenians were routed nevertheless, and it was while harassing their retreat that Brasidas received a mortal wound, and fell dying to the earth. Taken up by certain soldiers of the Chalcidian horse, he was "carried, still breathing, into the city (Amphipolis), where he lived to hear that his troops were victorious, but expired after a short interval."

"He was buried, at the public expense, in front of what is now the market-place. All the allies attended in arms; and the Amphipolitans, having enclosed his tomb with a fence, have ever since made offerings to him as to a hero, giving him the honour of games and annual sacrifices."

"The Athenian commander, Cleon, was also killed in this battle—or rather was slain, as he fled, by a Myrcian targeteer."*

You will all be reminded of our own general, Wolfe, by more than one passage of the life of Brasidas: the death of each in the arms of victory carries on the parallel, while the fall of the English commander's noble antagonist, the brave and accomplished Marquis of Montcalm, is represented, in a certain sort, by the fate of Cleon.

Of the various points of time proper to your purpose, each will judge for himself; the costume, in all its details, is sufficiently familiar to all; the form of the ships, more especially that of the trireme, is known to every schoolboy, and needs no description.

Among the "Judgments of Richard the Good," as set forth in the quaint old Norman French of Wace, many a curious scene of varied interest will be found; now full of a racy humour, and anon most deeply pathetic. You will find more than one instance of both kinds in the "Romance of Rollo;" here, for example, is a narrative that may be translated something after this wise.

Now there sped forth a certain monk on an evil errand; he looked behind him fearfully as he left the abbey-gate; but there was none to spy his purpose, and noting this, with heart well satisfied, he passed joyfully on his way.

One step followed fast on another, and the wayfarer came to the brink of a river. Yet the waters, though roaring angrily, do not stop him; he crosses deftly by the bridge, until he comes to the midst thereof, then did there open to him a chasm, which he had not marked till the yawning mouth received him, and the monk sank drowning in the torrent.

Thereupon came the devil, who had gone with him step by step, though he wist it not: he now draws the soul from the body of that monk, and is bearing it to a fiery dwelling; but the sinner's guardian angel rushes to earth, and requires the fiend to resign his prey."

"Herein you do me wrong," remonstrated Satan, "for I found this monk on an evil path, and he belongs to me."

"Not so," replied the angel; "since he was only on the way, and might have returned, repenting him of his intent."

"Nay, but he is mine of right," insisted the demon; "seeing that this was not the first of his journeys in the direction you wot of; and even as he fell into your wave, was that sinner meditating a return on the morrow, should the continued absence of his superior afford him occasion."

"Touch him not, for all these things," rejoined the guardian spirit; "neither will I take him—but let us bear him to Richard the Good; he shall judge between us, and by his judgment will we abide."

"Thou hast said well," assented Satan; and keeping the soul in their charge, vigilantly watched between them, the Spirits of Light and Darkness repaired to Richard: they found him sleeping in his bed, but he aroused himself to hear them.

Their story told, the good duke declares that neither shall have the soul, which he bids them return to the body, commanding them to place the monk on that precise spot of the bridge whence he had fallen, but by no means to let the chasm opened in the midst thereof be apparent to him.

"If then he take but one step on his evil path," continued the upright judge, "he is thy property, O Fiend of all mischief—take him and work thy will: but if he turn him from his purpose, let him depart in peace—so may thine hour to claim him, fair Spirit of Light, be yet permitted to come."

This being done as commanded, the monk made no further step towards the misdeed he had meditated, but hastened back to his cell; the Spirits also went their way, each to the work appointed them.

Passing over the contention of Satan with the guardian angel,—as already sufficiently indicated when discussing the before-mentioned passage from Dante,†—let us consider if there be not the elements of a picture, in the audience accorded by Duke Richard to his remarkable clients, as described in the story. The rude walls of the good duke's chamber, the unglazed aperture preceding the window of a later period,‡ giving ample views of the country without, may serve for background. Before them is the simple couch whence he has just risen; his tall stature and large form, with the rich fair hair and clear blue eyes, all common to men of the Gothic race, are well contrasted by the delicate beauty of the ethereal spirit, and by the dusky, yet also beautiful presence of the fallen angel; while the shadowy appearance representing the soul of the monk, will serve usefully to exhibit that mastery over his art which we are surely not wrong in attributing to that one among our youthful painters who may take this work in hand.

A second picture, from the same source, might show us Richard the Good when, repairing on the following day to the abbey whence our monk had attempted the notable escapade recorded above,—and to which the latter had returned *tout penaud*, as aforesaid,—he requires that erring brother to appear before him.

This the poor monk is compelled to do. But see the miracle! his habiliments are pouring streams from the river as he walks—they threaten to inundate the church wherein our present scene is laid; for these garments cannot be dried until the culprit hath made confession of his fault in the presence of all his brethren. Here, then, we have him constrained to perform that penance, and he is opening a rueful mouth for the purpose, to the boundless terror and amazement of the simple-looking old abbot, who is standing with his attendants near the duke.

But there are other and differing expressions in

* An incident of closely similar character is related by Dante. See the "Purgatory," canto vi.

† See *Art-Journal* for April of the present year, p. 104.

‡ It is true that glass had been then used for some time by the more luxurious of the Norman great; but Duke Richard had been reared hardily, and taught to hold such indulgence in contempt.

* For minute details of all these things see Thucydides, vol. I., book iv. 2—15.

† Hist. Pel., book iv. 83—84.

‡ Thucydides, book v. 85—87.

* Hist. Pel., book v. 10, 11.

the faces of the brethren scattered at intervals about the choir. One stands rooted in holy horror; others exhibit varying emotions; some would fain look more shocked than they feel, if they knew how to set about it; while some few, and they not far from fan abbot either, 'tis sorrowful to say, have the air of men who could very easily look as much amused as shocked, did the presence wherein they stand permit the free expression of their feelings.

Has any painter reproduced on his canvas the pictures originated by Hood in the verses that follow? It would seem to be impossible that they should have escaped the notice of artists; yet we do not remember to have seen a work on this theme in any one of our exhibitions—neither have we remarked designs from it in the various portfolios that have been from time to time permitted to our inspection. Be this as it may, here are the lines in question:—

THE WATER LADY.

"Alas! that moon should ever beam
To show what man should never see:
I saw a maiden in a stream,
And fair was she.

"I staid awhile, to see her throw
Her tresses back, that all beset
The fair horizon of her brow
With clouds of jet.

* * *
"I staid to watch a little space
Her parted lips, if she would sing;
The waters closed above her face
In many a ring.

"And still I staid a little more:
Alas! she never comes again,
I throw my flowers from the shore,
And watch in vain.

"I know my life will fade away—
I know that I must vainly pine;
For I am made of mortal clay,
And she's divine."

It will not greatly task your ingenuity to find much more than meets the ear in the fanciful and beautiful verses just recited. Hear also the following—they transport you to a wholly different region; but in every clime the fervid hours of these glowing harvest-days invite to the reproduction of the charming picture presented by them. Make no delay—such skies as these do not always light our goodly fields, even when the rich amber of their abundant harvests waves over them in changeful hues, as now. Let the painter take his picture while he may, then; so shall many rejoice in the gladsome brightness of its fair being, even when the hoar days of winter are upon us. Place! ample and honoured place, for the lovely scene and its lovely occupant, as the poet has set them before us:—

RUTH.

"She stood, breast-high, amidst the corn,
Clasped by the golden light of morn;
Like the sweetheart of the sun,
Who many a glowing kiss had won.

"On her cheek an autumn flush
Deeply ripened—such a blush
In the midst of brown was born,
Like red poppies grown with corn.

"Round her eyes her tresses fell,
Which were blackest none could tell;
But long lashes veiled a light
That had else been all too bright.

"And her hat, with shady brim,
Made her tressy forehead dim.
Thus she stood amidst the stocks,
Praising God with sweetest looks.

"Sure, I said, Heaven did not mean,
Where I reap thou shouldst but glean;
Lay thy sheaf adown, and come,
Share my harvest and my home."

A pleasant town is the Hague, always providing, and be it hereby enacted, that none but the worst of men shall be compelled to remain within the somewhat level precincts thereof—save "during pleasure." Let him who, not being in the above-named category, finds his patience early washed out of him by the watery influences of the place, have permission to depart, but not until he hath painted—for my rule extendeth only over such as take pencil and pallet in hand—not, I say, until he hath painted for me some features of the following incident. The facts were related to the writer in the year 1841, by one whose ancestor of the period had taken part therein.

During a portion of that time when Oliver Cromwell made the name of our country to be respected in all lands—accuse him who will of his *forsaids* and *meisaids**—the stern republican St. John, a man of haughty and repulsive manners, held the post of English plenipotentiary at the Hague. At the same time it chanced that the Duke of York, who had found refuge in Holland, was one day pacing sadly along the public walk, when he was observed by Mr. St. John; and the latter, needlessly changing his course, to the surprise of certain persons with whom he was conversing, took pains to cross the path of the duke, at whose downcast features he looked half-contemptuously as he passed, but without eliciting the slightest remark from the prince, who, absorbed in his reflections, did not appear to perceive the interruption.

Arriving at the place of departure as the duke was leaving the walk, Mr. St. John rudely stepped forward, and, with his hat on his head, took precedence—James of York modestly drawing back as he became aware of the Englishman's intention, but with an expression of astonishment at the discourtesy of his uncalled-for intrusion.

The Prince Palatine, who came up in time to see what was done, instantly lifted off Mr. St. John's hat with his cane, remarking, with pretended politeness, but with a manner which he took care to make sufficiently significant, that the English ambassador had failed to perceive the presence in which he stood.

St. John felt the sarcasm, and laid his hand on his sword, but disapproval of his unhandsome conduct was written in all faces: every man of distinction there present gave point to the reproach by standing respectfully uncovered, and with more than ordinary observance, around the prince, and as in attendance on his person. The populace, taking part with fallen royalty, began to express their opinions in tumult; the harsh republican was driven ignominiously from the grounds, and, after being for some time in imminent danger of his life, was glad to accept the protection of the very man whom he had sought so needlessly to offend, and took refuge in the duke's lodging.

The scene of this incident was that really beautiful promenade known to all visitors of the Hague as the *Bosch*, or Wood. Magnificent trees are found at intervals throughout the not inconsiderable length of the space; and these, however short may have been your stay in Holland, you will have learned thoroughly to appreciate; deep shadows fall over bright green slopes, their exquisite colour making large amends for that lack of boldness which the nature of the surface renders inevitable: handsome sheets of water vary the character of the whole. If to these be added the widely differing appearance of the personages forming your chief group, the diversified expression proper to each of the actors; to the nearer bystanders, and to the more distant people,—now preparing to repay the discourteous ambassador in his own coin, as exhorted thereto by the energetic fishwoman of Scheveningen, conspicuous by her shadowy head-gear, and coming prominently forward in their foremost ranks,—you will at least not fail of variety in your picture, and may produce a work of which the interest will certainly not be inferior to that of many now occupying space on the walls of our galleries.

When the brilliant courtiers of Philip IV. of Spain did not venture to gaze on his august countenance until they had first mounted spectacles,—"broader," says the Countess D'Aulnoy,† "than the palm of my hand,"—a certain marquis, first among the foremost, and who would assuredly not fail to have his glasses of the orthodox amplitude, was pleased to command the erection of a statue to his own honour and glory.

And the sculptor completed his work; but, strange to say, he neglected to place marble spectacles on the nose of the marble hidalgado, and was forthwith "turned back," as schoolboys have it, to supply the omission. Of his ultimate success the chronicles do not speak: but that the Marquis of Astorga's effigy was duly furnished with spectacles we may not

doubt, although no statue exhibiting such appendage hath met the ken of the writer. In any case, would not the Spanish amateur prove the most zealous of patrons to that sculpture in colours, now menacing ruin to the noblest of the Arts? How would he rejoice in the brilliancy that might now be given to the velvet of his habiliments! how glory in the dazzling glitter that would now be imparted to every jewel in all his orders! Alas for the Marquis of Astorga! why did he live so long before the time?—for do but think of the rare delicacy with which we could now reproduce, for his delectation, that refinement of complexion which it is but civil to conclude that he derived from his indubitable *sangre azul*—the unquestionable "blue blood" of his race!

But the subject is after all scarcely fit to be laughed at—nay, rather, since this deplorable innovation is to a certain extent sanctioned by an authority so much respected as is our admirable Gibson, we are compelled to treat it with the utmost seriousness. Not that all one's admiration for the artist can blind one to the fallacy of his reasonings on this subject; nay, even while listening to his zealous defence of the new theories—or newly revived, for we do not here enter into any discussion of that question—you feel more than ever rooted in your attachment to the old ones. The delicacy and reserve with which the Sculptor has applied his theory to practice, in such specimens of the new manner as we have seen in his Roman studio and other places, could not render us unfaithful for one moment to our earlier loves among his previous works; on the contrary, the grace and beauty of these last caused us ever more to lament that the earnest speaker should be disposed to adopt a manner which, with all due deference to his judgment, we could not but think a mistaken one, both for his own fame and the future delight of the world in his works.

Among the first of his productions treated by Gibson in this new or newly-adopted manner, was a statue of the Venus Victrix,—if we remember rightly,—the apple lying at her feet, involved—if our memory do not fail us—amidst the gracefully depending folds of her drapery. That the beauty of the work was not impaired so seriously as we had feared it would be, is a fact not to be denied, and which we distinctly remember. Yet did we return with increased delight to those chaste forms of the artist's earlier day, all but breathing around us, and seeming to reproach their creator for his abandonment of that happier phase in his and their existence, when he had called them into that lovely life, from the cold insensate blocks of their else unmarked abode; we returned with even new delight, I say, to those earlier works; and when reluctantly leaving them, after long and repeated contemplation, it was with the conviction fully confirmed that Sculpture, as the great old masters presented her to the love and worship of all times, late and early, does indeed need nought from the "foreign grace of ornament," but is, "when least adorned, adorned the most."

If then there be any among our aspirants doubting whether it be desirable to adopt the new method, let him be assured that colour is not for the purposes of the Sculptor; for since, even in the hands of Gibson, the addition, though admitted only with the utmost reserve, and applied with an exquisite delicacy, is yet no improvement—to use the gentlest form of phrase permitted by truth—what would you look to find it in hands less competent, under treatment less refined? Do not your most cherished recollections combine to warn you of the perilous venture? would you suffer a pair of blue eyes to glimmer from beneath the veil of Vesta? or have you any mind to affix black locks to the head of Apollo Delphicus?

I know it may be said that no such enormities are contemplated; well, they are not; but beware the sharp end of the wedge, never does it fail to bring the broad one in its train, and be sure that a law so general will be held inviolate, here as elsewhere.

Do you then hold fast to the practice as it has been, whether that be of the oldest or not; evoke from the willing stone those proud and beauteous forms wherewith your imagination is doubtless ever teeming, but eschew the desecration of colour; let the Marquis of Astorga rejoice in the glories thereof, with those of his spectacles, if so it please him, but do you content yourself with the purity of the marble.

* Speaking of the Protector's funeral, Evelyn says, "This was the merriest funeral I ever saw; no one howled but the dogs, with which the soldiers made barbarous sport."

† See "Voyage en Espagne," Lettre viii.

Here, for example, is a group which would by no means be embellished by colour; you will find it in some one among those masses of marble awaiting the moment of inspiration in the recesses of your studio—provided only you do not seek it until the propitious day has dawned upon you. One of the loveliest of the Corycides is that nymph with her sweet, imploring looks, and graceful attitude of such entreaty as one immortal may address to another.*

She has risen to a certain height on the sacred mountain, at the foot whereof is her birth-place, and meets Apollo Ismenius, as he descends to that temple of Boeotia whence the name he bears. The god is looking with approval on her beauty, as you see well, and she beseeches him to endow the lyre in her hands, and which she holds towards him, with such perfection of tone as may render it worthy to sound his praise. That Apollo will grant her prayer is made manifest by the expression on that god-like brow, and on the fine arch of his lips; but let there be no rumour of colour in the air, lest your visitants, seeking defence from that outrage to their divinity, should return to their refuge in the sheltering stone.

Or say you give us the fairest of the Oreads, as she prepares to join in attendance on the Delian huntress; beautiful are the free limbs appearing from beneath her high-looped tunic; full of spirit is her action, as, holding the well-filled quiver in one hand, she throws its fillet over her firm and rounded shoulder with the other; her bow, which she will presently resume, laid beside her on the earth. Elastic will be the bounding step of the Oread on the dewy glades she prepares to traverse, and gladsome is the expression of the full but sweet and chastened lips, half opening as about to give utterance to the joy of her heart, as the sports awaiting her rise, with all their genial delights, to her thought.

Or suppose you take the brilliant Maia for your theme: whether, as the most luminous of the Pleiades, you present her alone and star-crowned, or, approaching her as one of the Camene,—all but immortal,—you engage us to wait reverently and in silence while her votaries offer sacrifice. And these last, should your intent be the more ambitious one, will aid you effectually to form such a group as might be worthy of a temple fairer than aught now reared by man. For in this case you will invest the daughter of Atlas with her most imposing dignity, and the shepherd about to present his offering must exhibit all the perfections of youth, strength, and beauty. The victim offered may be a kid, sporting playfully with the flowers that mark his doom; or a lamb, caressing the fingers that have bound him for the sacrifice. Or, if you hold them more appropriate, let your shepherd-boy bring flowers only, or the produce of his hives instead—since of these, or of gifts yet more simple, were the offerings most commonly made to the nymphs.

Yet I incline for this occasion to the more important offering, for see, there leans upon the shoulder of the youth, a man whom age, or some malignant influence, has robbed of his pristine force; it is for him that the boy implores the favour of Maia—and affection offers no niggard gift. It may perchance be length of life that the elder votary seeks at her hands, and in that case he would make ample sacrifice, attributing to the Camene such power to prolong the days of her worshipper as might content the desires of him who best loves life; since he knows that she may confer any length of existence short of that accorded to herself; and of this, what says Hesiod, or rather, what sing the swains to whom he listens when the flocks are in the fold:—

"Nine times the life of the oldest man have the gods assigned to be the life of the Crow; four times longer than the crow lives the Stag; three times the life of the stag is that of the Raven; to the Phoenix is granted nine times the life of the Raven, and ten times do the Nymphs outlive the Phoenix." The boon our shepherd is asking may be thus of no trifling moment, and in proportion must be the sacrifice, but not even here must you endure the presence of colour—no, not though it were but to lend the faintest of hues to the smallest of the blossoms that your votaries have twined around the neck of their offering.

* If the nymphs are not immortal, in the strict sense of the term, they are sufficiently so for the purposes of the artist.

CORRESPONDENCE FROM THE UNITED STATES.

For a long time past we have been anxious to cultivate a closer intimacy with the Artists and Art-producers of the United States; believing that by so doing we may essentially promote the interests of this country, as well of the people on the other side the Atlantic. If our language is the same, so is our Art also, to a great degree; and whenever the Art of the one is promoted, that of the other is advanced. The ART-JOURNAL has obtained extensive circulation in the United States; and we receive abundant proofs of the service it has there rendered: we do not expect that by frequent communication to the English reader as to the progress of Art in America we can effect as large an amount of good; but we feel sure that occasional reports, while they cannot fail to be interesting, may be at the same time instructive; and we shall rejoice if we find means to draw nearer and closer those relations that must be of advantage to both,—by cultivating the Arts of peace, which are at all times a safeguard against disunion.

We shall therefore, we hope, be enabled from time to time to report duly and with integrity the progress of Art, Fine and Industrial, in the United States; conveying useful information to all classes of readers in Great Britain, on the continent of Europe, and in America. We have no doubt that by the aid of competent associates, we shall thus add much of interest and value to our Journal while rightly representing the progress of a great people, who in Art, as in all things else, are making rapid advances to perfection. Meanwhile, we print the first communication we have obtained: pledging ourselves, as far as we can, for the accuracy and integrity of the views and statements of our able and experienced Correspondent.]

DEAR SIR.—I am very glad that the substantial proof which you have received of the good and growing estimation of your beautiful JOURNAL on this side of the water, has awakened so lively an interest among you in respect to the condition of our public taste. The subject, I assure you, well merits all the study which you seem disposed to devote to it; and for my own part, I shall certainly be most happy to assist your inquiry with all the propulsion and power of the heartiest sympathy, and not a little fair opportunity. You may therefore rely upon me as a faithful sentinel, ever watchful for every information and intimation which may help in the wisest disposition of the forces you can send to fight with us, under the banner of the Beautiful, against that great gothic Attila—*Utilitarianism*, which has overrun, and overrules, our country. Assuredly the strength is hers, however scattered and inactive, for much and true Art achievement; and the good time is, I hope, not far distant, when, with earnest and persistent battle, the present gross and glaring materiality of popular feeling shall be toned and sweetened in the softening shadows of our victorious flag.

We have good soldiers already in the field, and better buckling on their armour, with patriot-prayer and voice enough to second and cheer them on their way. Here, as in other of our larger cities, we have brave regiments of Artists, which, rough troopers though they be, for the most part, need only discipline and organization to become a manifest and conquering power in society; while every hamlet within the three points of our political triangle—Maine, Texas, and California—has its humble recruiting office in the shape of some little still-voiced studio. Academies of Art, such as they are—and they might be worse and will be better—are growing up about us; and within the circle of a day's journey from my *sanctum*, there are annually held half a dozen very considerable reviews of new, original "works," which the people flock lovingly to see; while but few good pictures, after all the lamentation, go "a begging" for liberal purchasers. Not long ago, one esteemed landscapist, Cropsey (who will have taken up his temporary abode amongst you—to your gratification and our regret—by the time this despatch arrives), sold his accumulated pictures, sketches, and scraps, at public auction, and realised

willing thousands where only dubious hundreds had been predicted.

But, returning to the ranks: it is the portrait-painters who are at present doing most execution—taking off the heads of the people; oftentimes, it must be confessed, cruelly enough. And after this irresistible infantry, there comes the light cavalry of the landscapists, successfully carrying Birnam Wood to Dunsinane! What we are most wanting, unfortunately, is the heavy ordinance of history, though now and then a big gun bangs away triumphantly. Mr. Edwin White has lately discharged such a piece effectively, in the shape of an admirable picture of the "Pilgrims signing the compact in the cabin of the May-flower;" Mr. H. P. Gray, another, in a charming "Hagar;" and Mr. H. K. Brown, one of our most able sculptors—though he lives in Brooklyn instead of Florence or Rome—is at this moment erecting a battery in Union Square, from which he will take the town by storm on the coming 4th of July; for he is going to do nothing less than to trot out General Washington himself, mounted on his war-horse, and both grand in bronzed bravery. I must though be serious here for a moment, as the subject is important. A few years ago some liberal-hearted private citizen made up a generous purse to procure for the city a colossal equestrian statue of the country's idol. The commission was entrusted to the joint care of Mr. Greenough and Mr. Brown. The lamented death of the former left the task to his colleague alone, and he has accomplished it with a success of which I shall speak hereafter.

I shall endeavour to advise you in regard to our Art-history, with all profitable observation of present performance, and peep backwards when opportunity may come. At this moment I have sought only to report myself ready for service as your Correspondent here.

Very sincerely yours,

T. A. R.

New York, June 6, 1856.

DEAR SIR.—I am afraid that it was very rash—the promise which I lately made you, to watch the wide and varied course of Art, Aesthetic and Useful, in this great land. The labour grows into most grave magnitude as I come near to it; and I might even now be tempted to shrink from the task, did I not feel its vast importance and worth,—and were it not an inexorable dogma of our national faith to go-ahead when once assured you are right!

Before I can intelligibly follow the daily progress in our studios and manufactories, I must inquire, briefly as may be, into their past and present fortunes. Such a review I shall have an admirable opportunity of making during the coming summer months—the annual interregnum in Art-production; when the ateliers are closed, and their occupants, as the cards on their doors intimate, are "out of town," consulting with the great teacher, Nature, as to their future toils.

In this note I propose to give you such information about the Arts here, as you may be able to gather from a knowledge of their money value in the higher departments. I am very sorry thus to begin with the all-mighty dollar, but it is the true standard; and whatever "figure" we, as well as you, might cut, would still be but a miserable one, unless led by the magic "\$," or by the "£. s. d." As with all other things, so with Art—to know whether it "pays," is to know whether it prospers.

However diffused the political power in the United States may be, the Art-strength clearly tends towards centralisation, and that, in this our chief metropolis, with a partial exception in respect to portraiture, and in a few notable instances in other departments. At least no *more* can be said of other cities than of this, which may thus speak fairly for all the rest. In our population of half a million there are scarcely less than from five to six hundred painters, sculptors, and engravers, who live solely by the practice of their professions. The greater portion, of course, are men of very moderate ability, and only very moderately known to fame. The "works" of nearly two hundred are from time to time admitted upon the walls of our Academy Exhibitions, and half of these might be entirely excluded with great advantage, while the productions of a yet smaller number only are desirable. The highest prices paid for

portraits—and which but few command—are from one hundred and fifty to two hundred dollars for a head, from two hundred to two hundred and fifty with hands, and five hundred and one thousand dollars respectively for half and full-lengths: five hundred and one thousand dollars were once the official prices paid by our city authorities for the portraits of the retiring mayors and state governors, but these fees have, within a few years, been reduced to exactly one half. The painters of course disapproved of this economy, and one of them, when coaxed to compromise the matter, by "doing only what he could afford for the price," grew merry at the order (as he said) for "five hundred dollars-worth of governor!" The corporation, alas! won the day, and their price-current still controls the market. The only retaliation within the power of the artists, and which some of them unfortunately seem careful to make, is not to give more than the worth of the money.

When our "city fathers" once upon a time desired Mr. Ex-President Van Buren to sit for his portrait on their account, and to select the artist himself, he went of course to the studio of the late Henry Inman, the leading painter of his time. His work completed, Inman presented his bill, one thousand dollars, to the authorities. The price was disputed; whereupon the artist coolly replied that it was of no consequence, as since they declined to pay he would send the account to his sitter, who had ordered the picture. It need not be added that the municipal purse-strings were very speedily loosened. This half-price business is in strict keeping with our government estimation and patronage of Art—excepting only in the instances of the national commissions of ten thousand dollars each, for the eight large historical compositions in the rotunda of the Capitol at Washington, and of a few works of statuary there and elsewhere.

In landscape—the department in which is, and for many years to come will continue to be, our chief Art-strength and hope—the prices received by some half-dozen of our best men range from fifty to one hundred dollars for a study, or a small picture, to five hundred for a canvas four feet by six—the maximum landscape dimensions here: a few works of this size are sold for one thousand dollars, and occasionally for yet larger sums.

The prices of historical and genre-pictures—of which we have comparatively few—run very little above those paid for landscapes. There are in the possession of gentlemen in this State two very large pictures by Leutze, purchased each at the cost of ten thousand dollars.

The collections of the late American Art-Union were purchased at the rates I have indicated. I am speaking now only of the works of a few of the most popular painters—and they are not all overburthened with orders. No fortunes are yet made here at the easel. Two or three thousand dollars a year is a successful income, and five thousand is a marvel. The purchasers of pictures are few in number as yet, and their means are limited. Others will by-and-by be paid for the toil of the artists of to-day—by-and-by, when their works will be resold at double and treble the prices they themselves receive. Of this there is clear indication in the greatly advanced value of good pictures of the past, as they come from time to time under the auctioneer's hammer. The last yearly collection of the American Art-Union, when thus sold—the law having forbidden its distribution by lot as before—brought almost the liberal amount at which it was purchased. I recall here the instance of a certain little picture, which was recently bought by a distinguished gentleman in Washington at ten times the price which the painter received not very long before.

Is there not in all this, promise that the true love of Art lives among us; and that in due season, and under proper circumstances, it will become gloriously manifest?—that with the daily increasing means for the gratification of daily advancing taste, the public estimation and support of the higher Arts will soon grow, even in a greater ratio of progress than that already made in the more useful and practical departments? May not the young men of to-day, even, hope to gather their share of the ripening harvest?

But to leave this agreeable future, and to come back to the less inviting present, of which labour and patient waiting are the watchwords. While we

have amongst us, happily, a few gentleman who buy pictures simply for the love they bear them, certainly as yet the greater number of our connoisseurs look only to the vain pleasure of a showy and costly decoration of their parlours and halls; ordering works of Art for this and that especial niche and nook, in precisely the same spirit in which they order fresco flowers and angels for their ceilings, and carpets for their floors. Thus the Art in our drawing-rooms is always well-displayed, and never thrown away in portfolios, unless it be in expensive engravings. Little hidden treasures, which do not astonish the vulgar gaze, and thus minister to the idle vanity and pride of their possessors, are looked upon as unprofitable extravagance. So we have no works and no painters in water-colours, and cannot for the present hope to have any; though a beginning has been made even in this, by a little society of hopeful labourers, from whom we shall, I trust, have good reports before long.

We have very successful annual exhibitions in this and the neighbouring cities of Philadelphia and Boston; and as I write, vigorous efforts are being made to establish a similar gallery in Baltimore. The collections of the National Academy of Design, in New York, are the only ones entirely renewed each season. They have now continued without interruption through thirty-one years—the catalogues numbering from four to five hundred items, and the receipts varying from three to five thousand dollars per season of six or eight weeks. In 1826, the first year, the exhibitors were themselves called upon to pay, *pro rata*, the costs of the exhibition; during the second season (1827) over five hundred dollars came into the treasury; and ten years later (1837) a no less sum than six thousand two hundred and seventy-eight dollars was received from visitors. Since that time the income greatly decreased; but during the past three years has been gradually coming up again. The financial condition of the Academy was greatly improved recently by an advantageous sale of its galleries; and its real and personal property now amounts (without debt) to about one hundred thousand dollars. The available means are soon to be re-employed in the erection of new and more commodious buildings.

Besides the annual exhibitions of the Academy, we possess an excellent beginning of a permanent collection of American pictures, established some years ago under the name of the New York Gallery of Fine Arts. It is closed temporarily from the want of suitable exhibition rooms. Next we have, and have had for a number of years, a collection of German pictures—some hundred and fifty in number—known as the Düsseldorf Gallery. These pictures, which are fair examples of the school to which they belong, were very popular when first exhibited; and with some ups and downs they have kept their place in public favour to the present moment. During the past year the receipts of the Düsseldorf Gallery have averaged about twenty-five dollars per day. The fourth and last permanent exhibition in New York is the Bryan Gallery of Christian Art, a very excellent and most interesting collection of old pictures. But our people do not much affect the old masters (except when they can plaster their walls with them at a cheap rate), and so Mr. Bryan's pictures are displayed chiefly at his own private cost.

For a number of years the attractive and ever-changing galleries of our late Art-Union were a favourite and always thronged resort of all classes of our population.

Besides the exhibitions proper, we see a great many works of Art in the shops of our frame-makers and colourmen. Messrs. Williams, Stevens, and Williams, always make an attractive display at their large and elegant establishment in Broadway, giving us from time to time peeps at the works of your own artists. Just opposite to them is the well-appointed store of Goupil and Company, where we occasionally obtain sight of a Delaroche, a Vernet, a Scheffer, and other pictures of the French school.

The receipts of the Pennsylvania Academy, in Philadelphia, hardly fall below our own. In 1851 the gross income of sixty-four days amounted to four thousand six hundred and two dollars and seventy-one cents; while that of the current exhibition (the thirty-third) is still larger—more than three thousand dollars having been received during the first thirty-six days. This, too, with the deduction of

about six hundred free family-tickets issued to stockholders—for the Pennsylvania Academy, unlike the National Academy, is a joint-stock institution, controlled by lay as well as by professional members. The real and personal estate of the Pennsylvania Academy (invested in admirable buildings for exhibitions and schools, and in a permanent collection of pictures and statuary) amounts to one hundred and thirty thousand dollars, with a venerable debt of thirteen thousand.

The only gallery supported in Boston is that of the Athenaeum—a permanent and an annual exhibition united, as in Philadelphia. The receipts last season were four thousand four hundred and forty-three dollars and thirty cents, an income very much exceeding, thus far, their present year.

In each of the three cities of which I have spoken there is a respectable Art-library, and free schools for the study of the antique and the living model. At the National Academy the roll of students varies in number from twenty to sixty.

One very important means for Art-development, in which we are unhappily quite wanting, is a well-informed and honest criticism.

A few of the leaders of Art-opinions here, who really seem disposed to be honest, have unhappily fallen of late into a most lamentable misunderstanding of the true spirit of the reform in Art which in England you have called Pre-Raphaelism; and instead of urging upon us the importance of that more rigid discipline of eye and hand—that more faithful study of Nature, and that more careful and patient manipulation, which we really so much need, they insist that we shall absolutely eschew all imagination, all poetry, all feeling, and be slavish imitators of Nature, with no presumptuous preference of her beauties—no choice between "a muller and a mountain."

I forgot to mention in my last letter that it would be accompanied in its voyage across seas by Professor Morse, the illustrious inventor of the electric telegraph. The artists here are especially proud of Professor Morse, as he has successfully gone out, like Fulton, from their own ranks into the world of practical scientific achievement. He was the founder, and for twenty years the President, of our National Academy, which office he resigned only when he found himself entirely withdrawn from the profession into other labours. Notwithstanding his triumphs elsewhere, I am sure that he sometimes looks back regretfully to the long years of his former artist-life. Indeed, I once heard him say, at one of our Academy *rénunions*, when it was lamented that he so rarely visited the exhibition, "That such visits were always painful to him, as he never found himself among pictures and painters without feeling very much like one who comes into the presence of an old love in the possession of another!"

I am very sincerely yours,
T. A. R.

New York, June 21, 1856.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."
MILLAIS' "BLIND GIRL."

SIR,—Last year I had occasion to direct attention to the violation of truth in Mr. Millais' picture of "The Rescue," in which it will be remembered a monochromatic red light was diffused over the picture, though, in reality, the flames of burning wood emit yellow and green rays in abundance. A yet more glaring want of attention to natural phenomena is observable in "The Blind Girl," by the same artist, exhibited this year. The story of the sightless girl is told by the introduction of a rainbow bow, which, with its very beautiful play of colours, is delighting the younger girl, who is blessed with sight. Not only is the primary bow represented, but the complementary bow is also shown. If Mr. Millais had looked at a rainbow, and its complementary arc, he would not have painted both with the colours in the same order, as he has done. Let him observe, when next he has an opportunity, and he will find that the order of the colours in the complementary bow is the reverse of the order which prevails in the primary rainbow. Surely, with all the boasted attention of this school to the truth of Nature, such errors as those which I have pointed out should not have been committed. I am, &c.

CHROMAS.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.
 WITH ENGRAVED ILLUSTRATIONS.

No. XVII.—WILLIAM POWELL FRITH, R.A.



LOOKING at the histories of the various schools of painting since the revival of Art, it may be affirmed without much fear of contradiction that not one presents a parallel case of rapid improvement to our own. It occupied the Italians three centuries, from the thirteenth to the fifteenth, to develop their school, and another century firmly to establish it. The Spanish school, commencing about the middle of the fifteenth century, reached its climax, in the works of Murillo and Velasquez, towards the close of the seventeenth. That of the Flemings and Dutch, which bear so close a resemblance, and therefore may be coupled together, began in the middle of the fifteenth century, and attained its highest point about the end of the seventeenth.

The foundation of the French school was laid early in the seventeenth century; and though it has at present neither a Nicholas Poussin nor a Claude, it can scarcely be said to be on its decline.

Till the latter part of the last century England had no school of painting; and in fact till the appearance of Hogarth, who died in 1764, she had no artist of any eminence, except the portrait-painters of the reign of Charles I.—Cooper, Dobson, and Oliver. But the founders of our school—Reynolds, Wilson, Gainsborough, Barry, Northcote, Opie, Romney, &c.—some of whom were living at the commencement of the present century, were the pioneers of a numerous and successful body of artists, whose works, except in the department of history, will bear comparison with those of any age or country. Fifty

years have sufficed to place England on a level with the best Art-epoch of the Continent; for if we have not produced a Raffaelle, a Guido, or a Leonardo da Vinci, it ought to be borne in mind that we have exhibited a greater diversity of talent and more originality than the most famous schools of Italy ever sent forth. If we are behind all others in historical painting, it is the result of circumstances rather than of any deficiency of talent: as we have often had occasion to remark, where there is no demand there can be no reasonable expectation of a supply; this has been, and still is, in a great degree, the case with us. Italy, throughout her long period of artistic excellence, required little else than the representations of saints, and martyrs, and sacred history—consequently the talents of her painters were limited to such subjects; and we may trace throughout the whole of their works more or less resemblance to those who preceded them. Protestantism effected almost as wondrous a change in Art as in religious forms and ceremonies. It opened a wider field for the talents of the painter; and as the doctrines of Calvin and Luther soon spread over the Low Countries, there arose in them the numerous classes of landscape and genre-painters who have served more or less as models for those of our own school. The artists of France have found few imitators among ourselves—we cannot call to mind a single example of a British painter so closely adopting the style of any French artist as to be recognised as his copyist, or even follower; and although we have seen pictures by Turner which have been, and not inappropriately, likened to those of Claude and Nicholas Poussin respectively, no one, we presume, would call Turner an imitator of either.

What sacred and legendary Art suggested to the schools of Italy, the manners and customs of their country to those of Holland and Flanders, our own painters have found, to a very considerable extent, in English literature; less perhaps in our history than in works of fiction, much of which, however, possesses the character of fact. British Art has drawn largely, though not deeply, from the writings of the dramatist and the novelist—as largely and with such constant repetition as to render it desirable they should seek elsewhere, or in some new channel, for such fountains of inspiration as they stand in need of. Our prose writers and our poets are far from exhausted, nor would we have them neglected, but we should like to see the treasure-hunter looking deeper than the surface, and into springs that have not yet lost all their freshness, or,



Engraved by [unclear]

THE VILLAGE PASTOR.

[J. and G. F. Nicholls.

in other words, if their reading were more discursive their pictures would exhibit greater originality. Shakspere and Goldsmith, Sterne, Scott, and Byron, have been "on duty" during the last quarter of a century. It is quite time they were relieved. We do not intend these remarks as applicable especially to the artist whose works we are about to introduce to the reader; they refer to our genre-painters generally, of whom Mr. Frith is one, but one also far less amenable to our strictures than the majority of his compeers; particularly in the works he has exhibited within the last four years.

William Powell Frith, R.A., was born in 1819, at Studley, a village near Ripon, in Yorkshire. His father, a man of taste, and an enthusiastic lover of Art, encouraged in his son the earliest indications of the talent which it was evident the boy possessed; every opportunity was afforded him to copy the best pictures and prints that came within reach, and thus the groundwork of future success was laid without any of those obstacles which so frequently impede the progress of the young artist. The father desired to see his child grow up to be a great painter; the prospect of his arriving at excellence

was the darling hope of the parent, who, unhappily, did not live to witness his success, as he was removed by death when the lad had scarcely reached his sixteenth year. The loss did not, however, affect the career of the young artist; he continued his elementary studies, and in 1835 was placed in the Art-academy in Bloomsbury Street, then conducted by Mr. Sass, and now by Mr. F. S. Cary, from whose schools many of our most esteemed painters, and several who have gained distinguished rank at the Royal Academy, have come forth. During the three years Frith continued here, his aim was to perfect himself in drawing and the art of composition, well knowing that these must ever be considered the primary elements of a good artist. To colouring he paid comparatively little attention. In 1839 he exhibited at the British Institution his first picture, a small portrait of one of Mr. Sass's children; and to the same gallery, in the following year, "Othello and Desdemona," of which at the time we thus spoke:—"The artist's name is not a familiar one; if he be young" (he was then twenty-one) "he will ere long produce works of a much higher character. His groundwork is safely laid. He has given us a proof that he thinks while he labours." Mr. Frith made in this year his first appearance within the walls of the Academy by his contribution of a picture representing "Malvolio before the Countess Olivia," a subject which Maclise has so ably portrayed in

the picture now in the Vernon Collection. In 1841 he sent two pictures to the Academy, one a portrait, the other "The parting Interview of Leicester and Amy," as narrated in Scott's "Kenilworth," a composition in which the characters are very faithfully delineated. In the British Institution, in 1842, he had one picture, but it was so unfavourably placed that those who only saw it in the gallery must have formed a very inadequate idea of its merits. The subject is from Sterne's "Sentimental Journey," where the traveller feels the pulse of the attractive French *modiste*, and receives the gracious acknowledgment of her husband for his attention. The picture is elaborately finished, and elegant in conception; nor did we prove a false prophet when, after seeing it—but elsewhere than in the gallery—we wrote:—"A time will come, and that as surely as we now write the sentence, when the painter will obtain the most distinguished station in any collection of the works of British artists." Mr. Frith's solitary contribution to the Academy Exhibition of the same year was also an illustration of a passage from one of our Novelists—Goldsmith, whose "Vicar of Wakefield" has perhaps proved a more profitable mine of wealth to the painters of our school than any other tale that was ever written. The scene he selected is that where, at the suggestion of Mrs. Primrose, Olivia and the Squire are standing up, *dos-à-dos*, to ascertain which is the taller. Other characters, the



Engraved by [redacted]

SCENE FROM THE "BOURGEOIS GENTILHOMME."

[J. and G. P. Nicholls.]

Vicar and the younger members of his family, are also introduced into the work, forming a group of exceeding interest, each one of whom seems to be the veritable personage drawn by Goldsmith. The picture was purchased on the day of opening the exhibition.

Of the two pictures sent by Frith to the British Institution in 1843, one—"Dolly Varden," from Dickens's "Barnaby Rudge"—is too well-known by the engraving executed from it to require description; the other, the "Duel Scene," in the play of "Twelfth Night," had been exhibited the preceding year at the Gallery of the Birmingham Society of Artists, where it soon found a purchaser. The subject had evidently been well studied, and the characters are placed on the canvas most faithfully—perhaps a little too much so; for the disinclination which the combatants exhibit to enter the lists is rather too conspicuous—they both appear such absolute cowards that it seems absurd to suppose they will ever cross swords. His single contribution to the Academy this year was also a subject from Shakspere—"Falstaff and his Friends with the Merry Wives of Windsor." The picture, like one we have just adverted to, was so wretchedly hung, in the den called the "Octagon Room," that it was impossible to see it. The fat knight and the comely dames have often been the themes of our artists, but we have rarely seen them more successfully represented than in this admirable work.

Mr. Frith's pictures of 1844, were two only, and both of them in the Royal Academy; one "An Interview between Knox and Mary, Queen of Scots, respecting her marriage with Darnley;" the subject is one not suited to the powers of this artist, though the character of the stern Reformer is well sustained, and that of Mary Stuart, represented in a passionate burst of grief at the remonstrances of Knox, is scarcely less so; but the composition does not come well together as a whole. The other picture, though an oft-repeated subject, pleased us better as a work of Art; it is a scene from our old acquaintance the "Vicar of Wakefield"—the Squire describing to Mrs. Primrose and her two daughters sundry passages of his town-life; like all the young female heads painted by Frith, those of the two girls in this picture are very sweet and beautiful; his finish is just enough to produce delicacy of texture without that over-elaboration, the result of which is, very generally, *woolliness*, and oftentimes a refinement quite contrary to nature.

"Sterne in the Shop of the Grisette" is the title of a little picture exhibited at the British Institution in 1845; it offers some valuable artistic qualities, but must not be compared with other works by the same hand. In the Royal Academy he had a "Portrait" of a young lady, sweet and elegant in expression; and the "VILLAGE PASTOR," which forms the subject of one of our

illustrations; it has been engraved on a large scale by F. Holl, and is deservedly one of the most popular prints published within the last three or four years. The readers of Goldsmith's "Deserted Village," will easily recall to mind the lines selected by the artist for illustration, though the numerous incidents he has introduced into the composition render it rather the epitome of the entire poem than the embodiment of a solitary passage. We have often wished, when looking at this deeply interesting picture, that some other figure had been substituted for the consumptive girl: it is so perfectly true a realisation as to produce pain in any mind, though such mind may not be over-sensitive. The picture was the means of placing the artist on the roll of Associates of the Royal Academy, to which he was elected in the autumn of the year.

In 1846 he exhibited at the British Institution a small figure-subject, "Norah Creina," engraved in Finden's "Beauties of Moore;" and at the Academy "The Return from Labour," and a scene from Molière's "Bourgeois Gentilhomme;" both of these were novel subjects from his pencil, especially the former, while the treatment of this varied so much from the painter's usual style, that we remember to have found it difficult to ascribe the work to his hand. The subject is an inverse reading of the lines in Gray's "Elegy":—

"No child: or ran to lisp their sire's return,
Or climb his knees the envied kiss to share."

Accordingly the artist has represented the interior of a cottage, to which a labourer has returned from his daily toil; his children are running to meet him at the door. The most successful study in the composition is an old dame, the grandmother of the youngsters, it is presumed. The scene from the French comedy, "Madame Jourdain discovering her Husband at the dinner he gave to the Belle Marquise and Count Dorante," will, we believe, take rank with the best dramatic pictures of the English school, so pointedly and effectively is each of the characters brought forward; the artist, ere he painted it, must have very closely studied the *dramatis persona* of the writer.

Mr. Frith's accession to the lower honours of the Royal Academy induced him, we presume, to discontinue his contributions to the British Institution, for his name has not since appeared in the catalogues of the latter, except in the year 1852, when he sent a small portrait of a girl, under the title of "Wicked Eyes." In 1847 he exhibited at the Academy the largest picture, if we recollect rightly, he had hitherto painted—"English Merry-making a Hundred Years ago," a composition of numerous rustic figures, appropriately costumed in the dresses of the period, and variously engaged in making holiday under and about a huge tree on the village-green, the amplitude of whose branches affords a goodly shade for the principal group in the picture, who are dancing merrily to the music of a violin, pipe, and tabor. The figures are grouped with



Engraved by]

SANCHO AND DON QUIXOTE.

[J. and G. P. Nicholls.

very considerable skill, are all full of life, energy, and activity; it is altogether one of the best, if not the best, picture of its class we remember to have seen. His other contribution of the same year, the "Saracen's Head" story from the "Spectator," is a brilliantly-painted work, illustrative of the true spirit of the narrative.

Of all the pictures, however, which this artist has produced, not one in our opinion surpasses, for originality of thought and powerful treatment, the first on the list of three exhibited in 1848—"An Old Woman accused of bewitching a Peasant Girl," in the time of James I. The scene lies in an apartment of a fine old mansion, in which the owner, who is also the justice, sits to hear the accusation; the room is filled with numerous individuals assembled either as curious spectators, or as persons interested in the case. To describe the composition in detail would occupy far more space than we can allow to it; it must suffice that we repeat the opinion we expressed in our critical report of the year, that it is a work exhibiting "a rare combination of genius and industry." The reader must form his own judgment, from the engravings on our pages, of the other pictures hung at the same time:—"A STAGE-COACH ADVENTURE IN 1750," and another scene from Molière's "BOURGEOIS GENTILHOMME," that in which M. Jourdain, dressed in a red coat trimmed with

gold lace, is bowing Dorimème out of the room: the costumes and characters of the two figures are painted with undoubted truth and vigour of touch.

We confess to be so far behind the spirit of our own age as to entertain no inconsiderable share of respect for that of our forefathers two or three centuries back; we love to ramble through old mansions—

"Where steel-clad knights, and dames in rich attire,
The grey-capped yeoman and the obsequious squire,
In crowds were seen, while scarce the ample feast
With closing day its joyous revels ceased."

We like to read of old English customs and manners—of maypoles and rustic entertainments—of the hospitality shown by the noble and wealthy to their dependents; we hold the antiquated notion that landlords and their tenants in those days,—notwithstanding the comparative ignorance of the one with reference to education, and the aristocratic bearing of the other,—somehow were more influenced by mutual feelings of kindness and regard than are now manifested by each respectively. After such an admission, Mr. Frith—and our readers too—will not be surprised to hear us say that we admire his picture of 1849—"Coming of Age"—far beyond those of which we last spoke; it carries us back to the era of the "Virgin Queen," the "golden age" of England, as some not

inappropriately consider the days of Shakspere, Bacon, Drake, and a host of others eminent in literature, science, and arms. The picture represents the eldest scion of a noble house standing on the steps of a magnificent baronial mansion, his paternal home, and surrounded by his family, to receive the congratulations of his father's tenantry, for whom a substantial repast is being set out in the court-yard. There are upwards of sixty figures introduced into the composition, each one a character carefully studied, and sustaining its individuality no less than its presumed right to be present on such an occasion. Most of our readers have doubtless seen Mr. Holl's fine engraving from the picture, which was presented last year to the subscribers to the Art-Union of Glasgow.

In the Academy Exhibition of 1850 Frith exhibited three pictures: the first on the list, a "Portrait of a Lady," the face in profile, very gracefully drawn and delicately coloured; the second, a subject from "DON QUIXOTE," the passage of the narrative which describes Sancho as telling a tale to the Duke and Duchess, to prove that the Knight of La Mancha is at the bottom of the

table. Sancho is placed with his back to the spectator, consequently the interest of the composition is centred in the figures of the duke and duchess, and in that of Don Quixote, who is rising from his seat as if to address his host. There are other personages introduced into the composition—the duke's chaplain, and a group of ladies-in-waiting; the faces of the latter, as in all Frith's pictures, possessing charms enough to woo an anchorite from his cloister. The third picture of this year was selected from Goldsmith's "Good-Natured Man" Mr. Honeywood introducing the bailiffs to Miss Richland as his friends: the work has numerous points of excellence in character and execution, but the subject is not agreeable to our taste, and however clever the artist has proved himself in delineating the emissaries of the sponge-house, his natural genius is too refined, and of too high an order, to exercise it on such persons without manifest disadvantage to himself: every painter should study "things of good report" rather than those of a contrary nature.

Hogarth brought before the Governor of Calais as a Spy," one of two pictures exhibited by Frith in 1851, is among the best works of its class that the British School has produced. The story, derived from Horace Walpole's letters, is most dramatically and truthfully told, and with great originality of conception and power of treatment. Poor Hogarth has been seized by French soldiers while in the act of making a sketch of some picturesque locality in the neighbourhood, his captors mistaking him for an English engineer drawing a plan of the town; in the picture he is represented as offering to show his sketches to the governor. The room in which the examination is conducted is filled with a large crowd of individuals, all of them exhibiting much interest in the proceedings. There was also in the gallery a pretty little picture of a pretty little "Gleaner" by Frith, the landscape painted by Creswick.

Of the four pictures exhibited by this painter in 1852 two were female portraits, another a "Child repeating to its Mother her Evening Prayer"—a sweet and unaffected composition, and the fourth, "Pope makes love to Lady

Mary Wortley Montagu." In this year Mr. Frith was elevated to the full honours of the Academy.

The following year his name did not appear in the list of exhibitors, but he amply compensated for his absence by contributing five pictures—the largest number he had ever exhibited at one time—to the Academy in 1854. One of these, "Life at the Sea-Side," for variety of incident and character is doubtless one of the most remarkable pictures of modern times, as it was unquestionably the great point of attraction in the gallery where it hung. The subject presents difficulties which required no little amount of ingenuity and delicacy of feeling to overcome without degenerating into caricature; but there is nowhere the least approach to this quality, although an abundance of humour and character.

Our space will not permit us to enter into details, nor is it necessary we should, for we apprehend few of our readers who visited the Academy have it not vividly in their recollection. The picture was purchased, when on the easel, by Messrs. Lloyd Brothers, the print publishers, but when the Queen saw it on visiting the Academy, Her Majesty at once expressed a desire to possess it; but ascertaining that it was already sold, Her Majesty commissioned Mr. Frith to paint another. Messrs. Lloyd, however, hearing of the facts, relinquished their title to the work under conditions not unfavourable to themselves, and the picture is now royal property; the Queen allowing Messrs. Lloyd to have it for a time, that it might be engraved. Mr. C. W. Sharpe, to whom it was entrusted, is rapidly advancing with the plate—a very large one; it will make an admirable companion to Holl's "Coming of Age," of which we have just spoken.

But we have almost exhausted our limits, and must hasten on just to enumerate—for we can do no more—the remaining pictures painted and exhibited by this artist; the other four contributed in 1854 were "Anne Page," a portrait, we think, so designated; "The Love Token," a scene from the "Bride of Lammermoor"—Lady Ashton cutting the ribbon asunder, and offering the bro-

"Kenilworth"—

ken piece of gold to Ravenswood; "The Poison Cup," from the daughter of Foster about to drink the draught intended for Amy Robart; and a "Portrait of Mrs. E. M. Ward." In 1855 he sent an illustration of a scene in Twelfth Night—"Maria tricks Malvolio," "Lovers," "A Lady at the Opera," and "Feeding the Calves," in which Frith painted the figure, a country girl, and Ans dell the animals. Frith's pictures of the present year are, "A Dream of the Future," in which he was aided in the landscape by Creswick, "Many Happy Returns of the Day," and "Garden Flowers." We have so recently spoken of all these works as to render further comment superfluous.

Our notice of this accomplished artist is little else than a *catalogue raisonné* of his productions; but what more can be done in so small a space as that to which we are restricted, with such a subject and with such an abundance and variety of materials? Happily, we are not, however, writing of a dead painter, or of one whose pictures are but little known—thousands have seen and admired them; and through many years to come, we trust—for Mr. Frith has yet scarcely reached the prime of life—thousands will have the opportunity of witnessing what, year by year, he may produce for their intellectual gratification.

Engraved by]

A STAGE-COACH ADVENTURE IN 1750.

[J. and G. P. Nicholls.



WOOD CARVING BY MACHINERY.

WHEN the artist has created a beautiful form, there is a desire on all sides to multiply it, with every perfection faithfully preserved. If the mind from which the image sprang could bend itself to the task of reproduction, and if—which is always questionable—the artist could preserve the speaking details of his first work, the labour so expended could only be remunerated at great cost. If the work of reproduction is entrusted to other hands, a copy mechanically perfect may be the result, but the *feeling* vanishes; and, even then, the charge for labour renders the work too costly, and it is only the wealthy who can possess the admired creation of the artist's mind.

Mechanical minds have, from time to time, directed their attention to the construction of machines by which facsimiles of statues and other carved objects in stone or wood could be produced. Several such machines have been invented: the illustrious Watt constructed one, and made many copies of pieces of statuary, which are reported to have been of much excellence. Several small machines of great merit have been constructed for seal-engraving, cameo-cutting, and similar objects; and one, devised by Mr. Cheverton, is now worked for the purposes of multiplying reduced copies of the works of the sculptor. We have, on a former occasion, drawn attention to, and described (*Art-Union Journal*, 1848), Jordan's patent for carving by machinery; and it is with much satisfaction that we feel called upon, by circumstances of peculiar interest, to devote a portion of our space to a further consideration of this important invention. For some time past, although the machines have been constantly employed by the Government for the purpose of executing the work required for the Palace of Westminster, the business of the wood-carving establishment has been somewhat diverted from its original channel into others which were, commercially, of more pressing importance. The Art element has been clouded by the commercial one. In fact, in the manufacture of gunstocks, under the pressing demands of the war, a large business has been done. From the facility with which repetitions of the same pattern can be made, nothing can be more perfect than the way in which those carving-machines make the stocks, and cut out all those parts necessary for fitting on the locks and barrels.

The war is over, and in our repose from the excitements necessarily attending the conflict of great nations, we are turning our attention again to the advancement of all the Arts of peace. What is true of the nation is true of the individuals constituting the nation. The gun-stock is now to be turned into the ornamental bracket to support the statuette of Peace; the block of wood which was to have been converted into an instrument of destruction, is now to take some form of beauty; and, instead of becoming a weapon of offence or defence, ministering to the evil genius of sorrow and of death, it is destined to increase human happiness by multiplying those small adornments of our hearths and homes, which add to the enjoyments of life. The Wood-Carving Company are now resolved to show the public what their machines can do in the way of ornamentation, and to convince them that with such a fair share of patronage as may require the reproduction of many copies of the same artistic work, that a much higher form of Art-decoration, than we have been accustomed to, may be brought within the limits of nearly all classes of society.

It may appear to many of our readers, that it is not easy to produce a machine which shall possess the power of removing the surface of a slab of wood in such a manner as to leave

traced upon it some artistic design. It may be understood that, upon a plane surface, a cutting tool, driven by machinery, may be directed to cut an arabesque tracery, but that a figure in the highest relief could be thus formed, it may not be so easy to conceive; yet nothing is more easy than the manner in which this is effected: and the machine produces, without difficulty, the beautiful foliage and fruit of a Gibbons, or the bas-reliefs of a Flaxman.

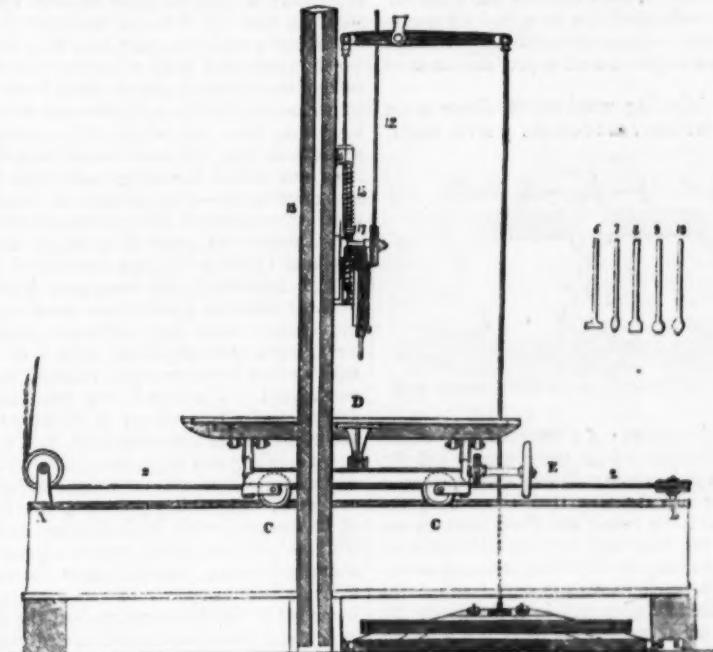
We will endeavour to explain the principles upon which this adaptation of mechanics depends, and to describe the machines now in use at the works. If any of our readers will take a flat bar of wood, about a yard long, and attach to one end a pencil, and to the other a blunt pointer, he will be furnished with a simple piece of apparatus which will explain the whole affair. If he takes a medallion, and passes the pointer across its face, in parallel lines, following this parallelism irrespectively of the elevations or depressions, and, at the same time, allow the pencil at the other end to mark lines upon a sheet of paper, which by an assistant is kept steadily pressed against it, it will be found that by the inequalities and curvatures of the lines we thus obtain a rough copy of the medallion. Upon this principle, modified for convenience in its forms of application, several engraving-machines have been constructed.

Supposing, instead of the pencil, we place a cutter at the end of the bar, and give to it a rotatory motion, keeping it pressed upon a cake of plaster of Paris, or any yielding material, it will be evident that, if when the tracer is on the point of greatest elevation, it then corresponds with the surface of the plaster—that as the pointer descends, the cutter will penetrate in the same degree, and thus produce, eventually, a copy of the medallion. The rough experiment thus described will not give

such results as would be satisfactory—they will necessarily be exceedingly rough and imperfect; but, incomplete as the whole arrangement may be, it faithfully represents the principle involved in the wood-carving machine. The nice mechanical appliances, upon which depend the perfection of the work executed, must now be more accurately described.

The wood-carving machine consists of two parts, each having its own peculiar movement quite independent of the other, but each capable of acting simultaneously, and in unison with the other. The first or horizontal part is the bed-plate and floating table, on which the blocks of wood to receive the carving and the copy are to be placed. This floating table will be presently better understood; but it may be as well to explain as we proceed the general principle of each part. Now if we place two perfectly smooth pieces of wood one upon the other, and while we move the under one to and from us, we give a motion from left to right, or the contrary, to the upper one, it will be evident that by these combined motions we can describe almost any curve; such is the floating table of the wood-carving machine. The second, or vertical part of the machine, is that which carries the tracing and cutting tools, the only motion of which, except the revolution of the cutters, is vertical.

We have now the horizontal table, capable of moving about in every possible direction in its own plane, and we have a point over that table capable of moving in a vertical line only. If the point remains fixed and in contact with the table while moving over various curves and right lines, lines corresponding with these movements will be described on the table in the same manner as they would have been had the table been fixed and the point moved; but if while these horizontal movements are going on, we add the vertical movement of the point,



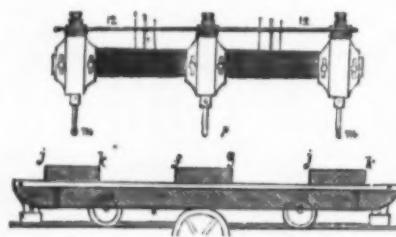
we then trace a solid figure which has for its plane, the outline described by the horizontal motion of the table, and for its elevation, the outline described by the vertical motion of the point. The pointer in our former illustration we will suppose now to have a vertical movement only, while the medallion, or any simple solid form, is moving horizontally under it in the required directions by means of the floating table.

The accompanying wood-cut represents a section of the wood-carving machine. A B is a cast-iron frame forming the bed of the machine,

the upper portion of the sides A B are planed perfectly straight, smooth, and parallel, and they serve as a railway for the wheels C C to run on. These wheels are mounted between centres, which are fixed to a frame, and are so adjusted as to ensure the steady motion of it in an horizontal plane, and in the direction of the lower rails only; above these is the floating table D, or chuck of the machine, to which the work and the patterns are attached, and it is furnished with wheels, which roll on the upper edges of the frame, the like precaution of nice adjustment being observed. It will readily be seen

that this arrangement gives the workman the power of moving the work above in every possible direction in an horizontal plane. 2 2 are the supports for the vertical slide, and the other parts connected with the cutting and tracing apparatus. Motion is given to the mandrels by the band 12, which is driven by a steam-engine at such a rate as to produce from 5000 to 7000 revolutions of the cutter per minute. The treddle, which is seen below the table, is managed by the workman's foot, and by it he is enabled to raise and depress the cutters, it being connected with the horizontal bar carrying the pulleys. Weights act as a counterpoise to the slide, and the parts connected with it, which can be varied at pleasure, according to the number of mandrels in use. 15 is a top screw, which regulates the range of the slide to which it is fixed, so that it cannot turn in its bearings; it passes through a free hole in the bracket, which serves as a stop to the locking-nuts, as at 17, and those may be fixed on any part of the screw, so as to determine the distance through which the slide shall move. In very large machines, it is requisite to introduce some mechanical arrangement for giving the workman more command over the movements of the floating table, and the plan shown in the drawing at z has been found effective. This arrangement consists of the steering wheel and its axle, which passes across the centre of the lower rolling frame, and is furnished with a drum of three or four inches diameter, about which is coiled the centre of a wire line, while its ends are fixed to screws, which pass through sockets cast on the floating table, consequently, on turning the steering wheel to the right or left, will give a corresponding motion to the work. Just inside the steering wheel, and on the same axis, there is a small cogged wheel, which serves to fix the axle, and consequently to stop the motion from right to left whenever the detent is dropped into its cogs. Of course there are many arrangements of the pinion and screw which might be used to produce the same effect.

In the following wood-cut is shown more distinctly the tracer and cutters: p is the tracer,



and ss the cutters; f g represents the object to be copied, and j k the wood upon which the carving is to be made. It will be evident upon examining this drawing that since both the cutters and the tracer are fixed upon an unyielding bar, that they obey exactly the same vertical motion; as the tracer is raised or depressed in passing over the model, so are the cutters lifted from, or sunk into, the wood. By the very rapid motion which is given to the cutters, the wood is speedily removed, and in a very short time a rough copy of any, even an elaborate, work is made.

The patentee has described the advantages and purposes of his machine; in part, we borrow his words. He believes that machinery will do for the sculptor and carver what engraving has done for the painter; and he also believes that it will do it without throwing out of employ any class of artists or artisans, however talented or however humble,—for machinery cannot do the work of the mind, although it can assist very materially its creations. Neither can machinery produce that smoothness of surface and delicacy

of finish requisite in good works; or perhaps it would be safer to say that it is not desirable to attempt it. The whole object of the machine is to produce the work quickly and cheaply; and in approaching towards the finish of a piece of carving, there is a point at which machine becomes more expensive than hand-labour. It is, therefore, a matter of commercial calculation as to how far it is desirable to finish on the machine, and when to deliver the work into the hands of the workman. The machine, as it is at present employed, executes about two-thirds of the work—the nice manipulation required for the production of choice carvings being committed to well-qualified wood-carvers.

One of the best features, remarks the patentee, so far as the progress of Art is concerned, is that it still leaves the artist full power over the material he employs, and enables him to give to the world repetitions of his best works, with his own ideas and his own touches embodied on their surface. A clay model, or a cast from one, can be placed on the machine, and by careful manipulation, in a few hours, three or four copies of the work can be produced; and, then, a few hours more of his talented labour will make the production of the machine equal to the original design. Any solid form which the hand of the artist can execute, can be reproduced by these machines. An examination of the productions in the show-rooms of the Wood-Carving Works in the Belvedere Road, will carry conviction to all of the truth of our statement. It may appear no easy matter to send a cutter round corners, and even to remove the substance from below, without disturbing the surface, as in the case of a bird's wings, or of foliage; this is, however, effected with great facility by means of bent cutters. In the first wood-cut to this article are represented a series of cutters of the different shapes employed: it will be quite evident upon inspection, that No. 6 would undercut wood in the easiest possible manner, and that by varying the shape and kind of cutter, that undercutting to any extent may be carried out. We have executed by this machine—that which has long been done, but which still remains quite a puzzle to many persons—the cutting of ivory balls one within the other, now done by the ingenious turner—though formerly these ornaments were solely of Chinese manufacture.

We have seen some of the most beautiful works of Grinling Gibbons reproduced by the carving machinery, and we cannot but fancy, if those delicate productions were rendered more familiar than they are to the public, that for internal ornamentation, copies of them, such as this machine could furnish, would be much used. The fine doves, palm-branches, and pelicans of the chapel at Windsor, or the decorations of the side aisles of St. Paul's, would bear repeating, and might be applied with much advantage, where meaner ornaments are now employed. The foliage, flowers, and feathers of Chatsworth, with their delicacy and their truth, might form fitting ornaments for many a drawing-room; and all these the carving-machine has the power of reproducing. We know not if the flying cutters and the floating table could reproduce the celebrated point-lace collar of Mr. Gibbons, but we have seen the most delicate of leaves and tendrils, cut by the efforts of the steam-engine impelling these exact tools.

To produce cheaply works similar to some of these would be an important achievement; and we have seen this machine do so much, that we are certain it is capable of doing much more.

The whole of the carved works in wood of the Houses of Parliament have been executed by these carving-machines. Every form of architectural ornament can be produced by the machine, requiring but very little hand-labour

to finish it. We have seen examples of the Ionic anthemion, and of the Doric fret, nearly finished on the machine: volutes, and indeed all the geometrical traceries employed by the architect, are readily produced. Every form of Gothic ornament, such as are now so common in our more recently built churches, can be cut with great rapidity and precision. With the revival of a taste in decorative architecture for the ornaments of the mediæval periods, we may expect to see full employment given to these machines, for the production of the multitude of similar ornaments which will be required for the churches now in course of erection.

The operations of these machines do not limit them to wood—they are capable of executing work upon the Bath, Oolite, and the Portland, or on the Caen stone; indeed, upon any stone which is not harder than statuary marble. A series of the ornaments in front of the Treasury, at Whitehall, were produced by these machines. Corinthian capitals, and highly ornamented friezes, have been carved at these works.

Left-hand copies can be made from right-hand models, and thus are all the conditions met which are demanded, where repetitions of the same object are required, and where certain conditions must be met. Within certain limits too the machine can produce reductions from the original works; and by a very simple adaptation of the principle of the pantograph, this power of reduction might be carried out to any extent.

Having endeavoured to describe these very interesting machines,—which are now largely employed in the manufacture of gun-stocks, and by which can be produced, with almost equal ease, the barber's block, the shoe-maker's last, and the finished work of the artist's hand,—it only remains for us to remind our readers, that we have, after a lapse of eight years, again called attention to it, because we have believed it capable of fulfilling one of the objects which the *Art-Journal* has ever kept in view.

We desire to see chaste and elegant forms take the place of the unmeaning ornaments to which the public have become accustomed; instead of the unsightly things which now meet the eye at every turn, in all our dwellings—which are only endured because we have grown familiar with deformity—we wish to find beautiful forms, such as Nature gives us, continually making their mute appeals to us. This is only to be effected by cheapening the productions of the works of our best artists, and we see no other way of cheapening them than the reproduction of them by machinery. Our Schools of Design are spreading over the land, and we hope they are diffusing a taste superior to that which recently existed; the elegant designs which we have seen produced by the students in those schools remain unexecuted in any material, and are therefore valueless. With the powers which these machines possess, why might not the student of the school of design learn to mould his thoughts in clay, and then the object could readily be reproduced in wood, or in the softer varieties of stone?

We learn that the Wood-Carving Company are now making new arrangements for carrying out fully the Art principle, and with this object in view, they have appointed Mr. Rogers, the well-known wood-carver, as the Art-director of the establishment. We need not say a word in commendation of this appointment. For the sake of themselves and for the public, we especially desire to see the experiment of Art-reproduction fully and fairly tried, and we are confident the experiment could not be committed to better hands.

R. HUNT.

THE NATIONAL GALLERY.

THE unaccountable success, in the House of Commons, of Lord Elcho's recent motion, by which he aspired to defeat the bill for at length determining the future site of the National Gallery, has once more postponed indefinitely what, after a host of difficulties overcome, had for some time past been considered ripe for action, and was understood to have given way only to the reasonable obstruction of higher objects and more imperious events. What serious ends are to be served by this new delay in a matter which, not only is important in itself, but has other important interests necessarily awaiting its solution, we feel it far from easy to understand; but certain immediate consequences are clear enough, to which it would be difficult to assign any value beyond that of their being illustrations of the national character. In the first place, the people are thus made, by the mouth-piece of their representatives, to practise, as is not very unusual with them, a piece of self-stultification; having, when last they had time to attend to this matter, voted a sum of upwards of £170,000 out of their own pockets with a direct view to the plan now for the time defeated. In the second place, John Bull is by this vote once more handed over to an exercise with which he is sufficiently familiar,—but which does not present him in the most sagacious aspect before his neighbours, while it stands between himself and many a useful, practical result. The exercise in question is, that of inquiring into previous inquiries—sitting in commission on laborious and completed commissions—investigating accomplished investigations—making, in fact, as the most extreme advocates of this practice do, the thorough sifting of a subject the reason for sifting it over again. We suppose, the wisdom involved in this process would be defended as belonging to the kind which suggests the repeated testing of a sum in arithmetic, for security's sake; but we can only say that, after all the education which it has had, we think the nation should, by this time, be more confident in the use of its figures,—and that the public business is seriously impeded by its want of faith in its own working out of a problem. To us, this practice of re-integrating resolved doubts seems rather to resemble the idle pastime of replacing the nine-pins that have been bowled down, for the express pleasure of bowling them down over again. The third consequence which the nation derives from this remarkable vote, is, that of remaining, certainly for another year, in that wondrous state of inefficiency and confusion which had already led to all these finished inquiries (while we are inquiring if these had been properly inquired about)—and so riding in a circle; a species of excitation dear to the heart of John Bull, but inconvenient as leading him nowhere. It is wonderful, the love we have in this country for lavish establishments that serve no purpose for want of organisation—costly collections brought from long distances, and stowed away in cellars—valuables sorted, and then put elaborately out of their places—keepers with nothing to keep, and things to be kept with no qualified keepers—officers without an office, and offices where no one can find out who is the proper officer—directors having no direction—trustees without a trust—institutions where, in the matter of responsibility, everybody is behind somebody else—and museums in which, for the purposes of teaching, every thing is in every other thing's way. In like manner, we have been fond, till of late, of setting up a costly organisation of one kind or another, and when it was complete and well endowed, setting up and paying another to do its work. Things are greatly mended now-a-days,—and they will cer-

tainly mend much more if we can only get rid of unmeaning obstructives like this motion of Lord Elcho's; but it is not very many years since the principal operation of the wealthy old societies was that of propagating others. The Royal Society had a numerous offspring in its dignified retirement; the Zoological was born of the indolent old age of the Linnean; and the Archaeological were established to perform the unexecuted commission of the antiquaries. One advantage obtained by this separation of a whole into its parts, was, that the strength which resides in their union was liberally sacrificed,—to be recovered somewhere else, and at some further cost, if it could: and this peculiarly English form of economy was enhanced to the utmost by such a careful separation from one another of all the Arts and Sciences as *wholes* (as well as of the parts which made up each whole), as dispensed with the benefits that they mutually confer by their natural connexion, and by the incidental illustrations that they offer to one another. A noticeable form of the gain in this case of separate action has been that certain portions of the machinery which would have been common to all in their union, had to be repeated for each in their disjunction, with the double advantage of increased expense and diminished efficiency:—and it will readily be seen, that this practice of constituting one association to do the work of an association previously constituted, and this augmentation of cost by duplication of machinery, resulted both from the same quality in the national mind which prompts it now to the appointment of a live committee to go again over the ground of a committee defunct. In a word, whether from indolence, or from over timidity, John Bull is easily persuaded to be content with the provisional:—and so, the provisional is to continue in this matter of the National Gallery, because it has pleased Lord Elcho to demand an inquiry into topics that have all been thoroughly inquired into already, and to object to a measure which is the direct logical sequence of a series of measures all previously affirmed by the same assembly that has now granted his demand.

However, Lord Elcho has got his commission,—and his commission will proceed to inquire; and, though we have ourselves no doubt whatever as to what the result of that, and of every other inquiry (in case there should be yet a few more) will be, it may be as well, just for the exercise's sake, to examine, with our readers, the beaten ground over which the commission has to travel.

The subject matter of the proposition which is to furnish the text of a new Blue-book—or, more properly speaking, of a new and revised edition of the old ones—divides itself into two heads:—Can the National Gallery remain where it is? If not, whither is it to go? The negative which the first of these questions has received is made to rest on two several grounds, either of which singly is more than sufficient to sustain it, and which form together a position impregnable to any twenty commissions. One of these grounds is, that a treasure whose value is essential and not submissive to any common standards, whose properties are subtle and transcendental, and which, by the conditions of the case, is irreplaceable, is visibly deteriorating where it is, owing to certain atmospheric and other influences which are active in the locality. On this head of objection to the present site, it is true that there are diversities of opinion; and they who admit the objection meet it by the statement of certain disadvantages of another kind which, in their opinion, will attend a removal. Now, reserving to ourselves the right to question these alleged disadvantages—we say, that were they real, and tenfold what they are, they must of necessity be subordinate to that which, if also real, affects the very existence of

the pictures. The integrity of a treasure is a condition necessarily precedent to any and every question of its uses. Admitting, then, the differences of expressed opinion as regards this question of local injury, we have to say, that if the weight of authority on the two sides were equal, we would still give the collection the benefit of our fears, and, just for security's sake, set the warnings of the one side above the confidence of the other. In that case we would make the latter's—

"Assurance doubly sure,
And take a bond of fate."

But, both as regards the number and the quality of the witnesses, there is, in fact, such a preponderance of evidence against the present site, on the ground stated, as must of itself affirm the question of removal in every field of inquiry except the field of polemics.

The other ground on which the proposition for the removal from its present site of the National Gallery rests, is, as we have said, one which would amply sustain that proposition by itself, even if it had not the corroboration of the life-and-death argument to which we have alluded. The second argument is, that, while the present building is insufficient for the mere reception of the treasures which we possess, the nation is constantly losing new treasures for want of space to put them in; and that, by no possible expansion which the capabilities of the existing site will admit, can room be obtained for such an arrangement and classification of our Art-possession, and their probable additions, as can raise a collection to the dignity which should be implied in the title of a National Gallery. It was well observed in the House of Commons, in the debate on this important subject, that before we had even our present narrow accommodations, the nation had lost several magnificent collections because its fortunes had not yet enabled it (or such was its opinion) to keep house for the Fine Arts. The Dulwich and Fitzwilliam Collections were mentioned as instances:—but our readers know well that there were others. Since we have set up as housekeepers in Trafalgar Square, the Blue-books report of a variety of intended gifts which have been diverted, or suspended, because the munificent donors disapproved of the narrow scale of the national establishment. Of two collections which *have* reached the nation, in spite of its penuriousness, it is not very long since one, the Vernon, was taken out of the coal-hole (where it had had to be stowed away), and put out to board; while the other—the Turner pictures—will have, when it shall please objectors like Lord Elcho to let us at length provide due accommodations, to be disinterred from some unknown recess:—none the better, in all probability, for the twelve months' further exhumation to which the noble lord has succeeded in consigning them. What the country is proved to have lost for want of suitable accommodations, may be taken as the probable measure of what it will gain when such accommodations shall have been provided. But besides more space as measured by numbers, it is now at length well understood amongst us that a National Gallery, to embody its true ideal, must be something more than a mere collection of examples, however illustrious; and that in the building which contains it we should have all the space necessary for such a disposition of those examples as may compose them into a complete history—genealogical, chronological, and geographical—of the art which individually they illustrate. This, as regards the national pictures alone:—which should be so complete, and so classed, as to exhibit the whole development of the art of painting. But, largely understood, the matter does not end here. Properly speaking, a National Gallery cannot illustrate one province only in the domain of Art: painting, sculpture, architecture, anti-

quities, engraving, and even the lower arts of decoration, all subsidise and throw light on one another, and belong to the same history. The business of classification once begun, it will be seen that it can be carried out in its completeness only by an assemblage, either in one establishment or in adjacent ones, of objects illustrating the entire range of the Arts of Design. There is yet a larger view of the subject, which sees the relations that all the Arts and Sciences have to one another, and the interdependence of each on all and all on each,—and would gladly have them all gradually assembled in a single neighbourhood, for the purposes of illustration and of reference. The question of removal, therefore, we fancy, the new commission will find pretty well settled to their hands; and their differences of opinion, should they have any, will, in all probability, be limited to the other question of the future locality.

There are two methods in which an argument for the future location of the National Gallery on the Gore Estate may be conducted. One is, by asking *where*, if it be not to go thither, *shall* the Gallery go? We have little doubt that, if due regard be given to the demands of the case in conformity with the views which we have already laid down, the process of exhaustion by this method will inevitably land the commission on the site to which the bill defeated by Lord Elcho's motion would have taken us if he would have let it. Sites which permit the realisation of our present plans in such a manner as shall leave them expansive to any proportions which the future is likely to suggest, will not be found so abundant that we can afford to overlook this important quality of the one which here is ready to our hand. The very terms of Lord Elcho's own motion, which proposes that the new commission shall report "on the desirableness of combining with it [the new National Gallery] the Fine Art and Archaeological Collections of the British Museum, in accordance with the recommendation of the Select Committee on the National Gallery in 1853,"—a measure in the exact direction which we have been recommending, and which, besides, would relieve one institution to illustrate another,—might themselves induce him to turn a loving eye on the broad acres of the Kensington Estate.—It seems to us, however, that a readier method than the one suggested of arriving at the same result will be, that of inquiring, in the first instance, why the Gallery should *not* go to the Kensington property? Because, if all the arguments designate this as in every way a most fitting locality, there can be no good reason why we should mount behind Lord Elcho on his hobby for a site-hunt in cloudland, or discuss with him the inconvenience for our practical purposes of *Fine Art Chateau en Espagne*.

Now, not only do we find a multitude of reasons, besides its large acreage, which point directly to the site of the Gore Estate, but we know of no reason good against it in any sense which is not good against every other. The argument against it on the score of distance—which, however, we intend to dispute—must, by those who employ it at all, be equally employed against the ground on which Kensington Palace stands, and against all other sites that abandon the London streets; while, all sites suggested in the streets themselves have this strange radical defect, that if there be no objection to them on the score of their exposure to the smoke and dust and idlers of the metropolis, then there is no reason for the removal at all of the Gallery from its present site on the plea which is most freely admitted. Pausing for a moment, to allow to the supporters of Lord Elcho's motion that the site of Kensington Palace would certainly be a magnificent location, if it had not already another appropriation which renders its introduction into the discussion simply idle,—we may, at the same time,

observe, that, with the exception of its somewhat readier command of the more northern line of metropolitan thoroughfare, we know of none other of the adaptabilities to the purposes of an institution like the one in question which is not shared with it by the Gore Estate. The two locations form one neighbourhood, and have identical incidents. It has been said, for instance, by those who supported Lord Elcho in his measure of obstruction, that if a removal of the pictures, for their health's sake, from the metropolitan malaria be a necessity, the removal to the Gore Estate is not far enough,—and that the collection would be there only settled down in a spot to which the causes that occasioned its abandonment of Trafalgar Square will ere long follow it. Now—not pausing to take exception to the spirit of those objectors who think Kensington both too far away and not far enough,—and who, again, on the question of distance, consider Kensington Palace well placed, but have both sides of the argument to bring against the estate of the Royal Commissioners at Kensington,—who, in fact, for the sake of objecting at all, accumulate all sorts of inter-contradictory objections, like the counts of a legal indictment which neutralise each other to the sense of simple logic,—we will reply, that, as regards the matter charged, the Kensington Estate shares all the immunities of the Kensington Park, and that the conditions of its site preclude all chance of its ever being surrounded in the same unwholesome sense, or subjected to the same prejudicial influences, as in Trafalgar Square. "From no probable circumstance," well remarked Mr. Disraeli, in the debate on this question, "can it be inconveniently close to any surrounding buildings. It will always have a space of seven hundred acres—the area of Kensington Gardens and Hyde Park—in its front; and it will always have in its own garden a considerable area free behind it. The houses which will rise in its vicinity will probably be houses of that high class that will never exercise upon this building that injurious influence which has been so generally acknowledged and expatiated upon."—We remember, that certain gentlemen riding hobbies in search of a site for the new National Gallery, came upon Hyde Park; and, as the elevation at which the hobby is usually ridden is apt to suggest abstract views, they forthwith mapped out a location or two as speculative Fine Art conquests, and gave provisional notice to the Dryads. Now, while we are in the way of admissions, we are, again, free to admit, that a sufficient slice out of one of the parks would furnish admirable ground for a Palace of the Fine Arts. But, as we agree with Mr. Disraeli in thinking, that "the question as to where our National Gallery is to be placed, and the building of a National Gallery, are of *very pressing necessity*," we are irresistibly attracted to the region of facts; and we cannot but remember, also, how vehemently the people resist all attempts at invasion of these their breathing spaces, even for a temporary purpose, and how eagerly they defend every inch of the green sward, as if it were fairyland. For practical purposes, then, we may as well return to a simple enumeration of the many advantages offered by the site of the Kensington Gore Estate.

In the first place, this estate—which consists of eighty-six acres, has cost £342,000, is worth more now than its original cost, and is necessarily increasing in value—is, as we have said, expansive to the extent of any conceivable demands which the future may bring for the purposes of either perfecting or supplementing the Gallery which we are all desirous of seeing raised to the dignity of a national illustration.—Then, we have the authority of Mr. Tite for saying, that the ground has frontage for "a building 700 or 800 feet long, and displaying much architectural beauty."—It is out of the smoke

of London; yet at easy walking distance, as the thousands who poured through the first Crystal Palace can testify, and of most commodious access, having all the great west-end parks as its distant avenues.—It has a dry gravelly soil, so notoriously, that the soil has given its name to the neighbourhood; and a consequent climate which has long recommended its quarter as the residence of the consumptive Londoner, and may recommend it now as a very fit home for consumptive pictures.—And when all these advantages of natural position are told, there remain to this site two crowning recommendations of another kind, which the advocates of other localities have no chance of matching, and which should surely settle the question. One half of it is a *free gift* to the nation; while the other half is already the *nation's own*, and paid for, as we have said, with its own money. The logic involved in these last two arguments is as authoritative as the economy. Out of the Great Exhibition, held in this very neighbourhood, which exhibited to us our national inferiority in the Arts of Design, issued the funds that will help to provide us here with the ample site of a great institution for the teaching of the Arts of Design to the nation:—while, the people's own large contribution to the purchase of that site demands, as we have already hinted, that they shall now be logically true to the purpose which suggested it,—and renders the delay interposed by Lord Elcho's motion at once an inconsistency and a calamity.

We have, in an earlier part of this article, reserved to ourselves the right to contend, that the argument which is derived from the alleged advantages of a central metropolitan position against *any* removal of the Gallery—and which argument, on the first statement, is not without an apparent plausibility—has little force when it comes to be examined. There is, in fact, scarcely any class of the community to whom a distance such as is involved in the removal to the Gore Estate is a disadvantage. To the easy and luxurious classes, of course, the distance is nothing,—and the objection has never been offered for their sakes. But, it is a great mistake to suppose—as has been apprehended and urged by the objectors—that the working population of London make that habitual use of the Gallery, in the short daily intervals at their disposal, which has been deemed a leading argument for keeping it in the streets. They who have seen how, on such occasions, the people pour through the Galleries at Greenwich and at Hampton Court, know that distance, instead of being an obstacle, is in itself an inducement;—surrounding their air of popular *dilettantism* with the pleasures of an excursion, and dignifying their love of excursion with a *dilettanti* air. To them, Art has a more intelligible voice when its appeal is made amid the flow of waters, and the song of birds, and the scent of flowers. To all such influences may they be ever, and by all means, kept actively alive!—and, for *their* sakes, we could be prepared to argue a removal of our National Gallery into the country on its own ground. It is wise statesmanship which adds a new inducement to the people, in their unoccupied moments, to wander away from the stifling streets,—and introduces into the rare banquet by which nature refreshes their weary spirit some of the food by which Art may nourish their awakened minds.—If there be any class on whose behalf, for certain reasons, this removal of the Gallery might, perhaps, be deprecated, it is that of the Art-student; to whom it might be more convenient to have his schools nearer. But, out of the completeness to be obtained by the removal, *he*, in the end, will gain incalculably more than he loses by the removal itself:—to say nothing of the fact, that the disintegration of the pictures, where they are, would be the eventual loss of his school altogether.

THE DUTCH GENRE-PAINTERS.

BY F. W. FAIRHOLT, F.S.A.*

WITH ILLUSTRATIONS FROM ORIGINAL SKETCHES
BY THE AUTHOR.

STOLID and unchanging as Dutchmen appear to be, two centuries have not passed over their country without producing very considerable changes in it. While the tourist will note, as we have already done, much that reminds him of his first impressions of Dutch life obtained from Dutch pictures, there is also much that has passed away from the land for ever, and which only exists in such representations. You still observe the ivy-grown farmhouse, with its "thick-pleached orchard," and its quaint walls and gates; but you see no longer the loosely dressed boor, with his wide Spanish doublet and balloon-breeches—Paris has invaded Holland, and the *Magasin des Modes* has had power enough to transform a Dutchman into a comparatively fashionable being. Village life now is not the village life of Ostade and Gerard Dow—it is less picturesque and less slatternly; it displays more of Dutch formality than we see in their works, but it has more of comfort and respectability. It is in the quiet village inns that are still scattered over the land we may now detect the last relics of old manners. As you approach the principal towns you see many of these welcome hosteries, the doors bowered over with grape vines, and looking worthy the pencil of an Ostade, while the long shed beside their trim gardens may, mentally, be easily peopled by the skittle and tric-trac players of Teniers. In the open space before the house a tall pole, some thirty feet in height, is frequently to be observed; it is crowned on gala days with a sort of weathervane, and the wooden bars, placed at some distance around it, are the marks where the men stand to shoot at it. It is the old *papegnay*, or fictitious parrot, which exercised the ability of the young villagers at a time when archery was generally enforced as a practice. In our country the custom was also adopted, and shooting at the popinjay was as usual in an English village of the time of Elizabeth as it was among the Dutch, who still preserve their village life more unchanged than we do. Popular customs are at all times the last to succumb to fashion; and while large towns vary continually, and take the most recent tone of manners, the village goes on in the present generation pretty much as it did in the last. Novelties are not so welcome there, and are looked upon generally with a characteristic distrust.

But while we speak of changes in Holland since the days of the old painters who have made its past age famous, it must be borne in mind that they are the slow results of nearly two centuries, and after all by no means make so great a change during that long period as has been effected elsewhere. Even in the towns many old customs are retained that have been in use time-out-of-mind, and which have been immortalised in some picture of one or other of the old masters of Holland. We have already noted the humorous works of Jan Steen as the truest transcripts of the manners which he saw around him. One of them depicts a fellow dancing joyously into room with a fresh herring in his hand, exultingly upheld by the tail. His antics are received with a broad smile from all present. It would be difficult for an ordinary spectator to understand all this, did he not know that a fresh herring is considered by the Dutch a panacea for every complaint; and their arrival on their shores is hailed with so much joy, that the first who hears the news generally makes it publicly known by hanging at his door a frame, decorated with evergreen flowers and coloured paper, in honour of the joyful event. This silent mode of communicating intelligence is used on other occasions. Thus, at Haarlem, it is a custom on the birth of a child to affix to the principal door, to denote the event, a pincushion, which is constructed of red silk, covered with lace, and deeply fringed. The sex of the child is defined by a small piece of white paper placed between the lace and cushion if it is a girl, but the absence of all mark denotes a boy. This custom has other and solid advantages; it not only prevents intrusive curiosity, but for a certain period the house is protected from actions for debt—no

bailliffs dare molest it, no soldiers can be billeted on it, and when troops march past the drums invariably cease to beat.*

One Dutch town is so much like another that but for a few remnants of an ancient kind they would become monotonous to the stranger. Some of these relics are extremely picturesque; and at Haarlem the old Butchery is so costly and beautiful a building, with its varied walls of white stone and red brick, and its richly-carved decorations, as to make it one of the principal features of the town. We must, however, go back to old engravings if we

her way to her daughter Henrietta Maria, the queen of our unfortunate Charles I., performing the journey from Bar-le-Duc to Gorcum, and crossing the sea from thence to Harwich.

Some of the Dutch towns are less altered in their general features than might have been imagined, and this is strikingly the case with the chief of them, Amsterdam. The peculiar nature of its foundations, and the difficulty of tampering with its necessary arrangements, may have induced this. The visitor at the present time who may row across the arm of the Zuyder Zee to the shores of the boggy district oppo-



THE HERRING SIGN.



THE BIRTH-TOKEN.

would see the very streets in which the men of the days of Dow and Mieris walked. Fortunately, their features have been preserved in old engravings scattered through books sometimes devoted to subjects of another kind. Our view of the stadholder's house at Haarlem, and the surrounding buildings, is of this nature; and is copied from La Serre's very curious volume descriptive of the reception given to the queen-mother, Queen Catherine de Medicis, by the principal Dutch towns, in the year 1635, when she paid a visit to the Low Countries on

site, known as "Waterland," will see a city in no degree changed in its broad aspect from the days of Rembrandt. When Catherine de Medicis made her "happy entry" into that city, in 1635, its features from this point were delineated by De Vlieger, and have been copied in our cut. It might have been sketched yesterday, so completely does it give the striking characteristics of this old city of the sea.

The Hague, as it appeared during the palmy era of Dutch Art, is seen in another of our cuts, and that being the "fashionable" locality has changed



THE STADHOLDER'S HOUSE, HAARLEM, 1635.

most: indeed, there has been a visible desire to make it accord to the refinements and tastes of modern high life, as much as can be consistent with national character. It is the residence of the court, and is to Amsterdam what the Versailles of the days of Louis XIV. was to Paris. There is one characteristic feature of the Hague which has remained unchanged,—and that is the favourite promenade on

the road to Scheveningen, or Scheveling, as it is sometimes called. It is an avenue of oaks and limes, nearly three miles in length, perfectly straight, and bounded by the little steeple of the parish church of Scheveningen at the further end, which may be seen from the Hague. The trees are here allowed to grow in full luxuriance, and shadow the road, which is never lonely—for the Hague is the most pleasant and healthy of Dutch towns, and the favourite resort of the Hollander. The refreshing sea-breeze may always be inhaled here—hence pedestrians and equestrians choose this road, and the idle find constant

* The custom is traditionally reported to have originated owing to the death of a merchant's wife, whose house had been entered noisily and rudely by officers, on the occasion of his bankruptcy, during her confinement.

* Continued from page 211.

amusement in sitting under the trees, and watching the passers-by. Scheveningen is a little fishing village on the sea-shore, occupied by about three hundred fishermen, and their carts may be met on this road in the morning, drawn by strong dogs, conveying fish to the Hague. The situation of the village itself is particularly dreary; the sea-margin is a sandy desert, planted here and there with rushes to prevent the sand from blowing over-land in stormy weather. It is of interest in English history as the place from whence King Charles II. embarked to resume the sovereignty of England.* It might have been better for England if its historians had no such record to write. It is pleasant to remember the Hague as the birth-place of a nobler king of England—the immortal William III. But the region of politics is too stormy for our consideration—let us rather return to the happier one of Art.

The pictures of Metzu, Mieris, and Terburg, exhibit the highest tone of Dutch society. The wealth and comfort of their indoor life, the richness of their apparel, the simple dignity of their bearing. A Dutchman may feel proud of the ancestry delineated by his native painters, of the patriots who fought and bled more determinedly for their liberties than the men of any other nation have been called upon to do. In the really grand picture at Amsterdam, representing the city-guard met to celebrate the important treaty of Munster, which gave independence to the Dutch after long years of Spanish treachery and cruelty, the painter has truthfully portrayed men, certainly without ideal gracefulness, but with innate manly dignity which gives a lifelike charm to the picture, and has obtained for Van der Heist the highest position in this branch of Art.† To a morally-balanced mind the home-scenes of such painters are as capable of imparting pleasure as the more ambitious attempts of the heroic school, inasmuch as they generally steer clear of anachronisms and false sentiment. Art is catholic in its views, and should be received on broad principles; it would be unfair to disregard a Greek cameo because it does not overpower the eye like a bas-relief by Phidias—particularly as a study of both would assure us that the same great principles governed the mind which produced each. The minute finish which some find objectionable in such works as those of Dow and Ostade, may be excused as necessary results from minds schooled to patient labour, but they never forgot the true fundamental principles of Art; for however laboured their works appear, their design and general arrangement of colour are broad and bold. As compositions they may be viewed at any distance satisfactorily, but they will also reward the nearest scrutiny.

The painters just named were particularly happy in the delineation of what are sometimes termed "conversation pieces"—an old-fashioned designation which is singularly and usefully characteristic of such designs. In them we see a sort of daguerreotyped view of old Dutch manners. The wealth of Holland peeps forth in every one of them. The costly silks, velvets, and furs of the ladies, are rivalled by the velvets, feathers, and gold lace of their gallants. The ebony cabinets, carved chairs, and massive furniture, which generally fill the rooms delineated, display the wealth and love of comfort which reigned paramount in the dwellings of the rich merchants of the Low Countries. The very ponderous of the various articles are characteristic; so also are the Indian jars and carpets, the parrots and monkeys, which hint very plainly the far-sighted spirit of trading enterprise that gave the Dutch nation a well-deserved pre-eminence in the seventeenth century. The traveller may yet trace in Holland the old love for the products of Eastern taste and skill, and the porcelain of China and Japan is still the ordinary ware of the Dutchman; he also revels

in a Chinese summer-house, and delights in a monkey or an aviary of birds, whose notes seem but the outpourings of a sad reminiscence of a sunny land far away, to which they will never return.

Imitative Art can never be carried farther than it was by Terburg in his famous picture known as "The Satin Gown," a picture which has been made more known by the notice it has received by Goethe in his "Wahlverwandtschaften." He describes it as representing a noble, knightly-looking man, who sits with one leg over the other addressing himself to the conscience of his daughter, who stands before him. "She is a majestic figure, in a full and flowing dress

of white satin; her back only is seen, but the whole attitude shows that she is struggling with her feelings. The mother, too, seems to be concealing a little embarrassment, for she looks into a wine-glass out of which she is sipping." Whether the poet has read aright the painter's story cannot be safely declared—it is one of those pictures that want the artist's own interpretation; but the extraordinary qualities it possesses as a transcript of Nature is unrivalled, and the satin gown of the principal figure is reality itself.

There was a still lower class of imitative Art practised with unremitting patience and assiduity by



AMSTERDAM, 1635.

some few Dutch painters. They devoted themselves to "still-life," and produced representations of the humblest furniture of the kitchen. At the head of this class stands William Kalf, who was born at Amsterdam in 1630, and died in 1693, having devoted his life not only to the delineations of the gold and silver cups* of the wealthy burgomaster, but to the humblest utilities of his establishment. Yet do such simple subjects give the painter opportunities for composition, colour, and chiaro-oscuro of the finest kind. He brought great rules of Art to bear on all he delineated, and he elevated the common-

place to the poetic. "In the treatment even of these things there is an ideal, or beautiful, as distinct from a literal imitation."*

The camp-life of the Dutch was ably represented by a series of painters, who delighted to depict

"Battle's magnificently stern array."

It was, unhappily, too common a sight in Holland; the history of the country is that of one continuous struggle for freedom. The frightful scenes which Callot has depicted in his "Miseries of War" were enacted over and over again by the cruel agents of



THE HAGUE, 1635.

the Duke of Alva upon the devoted and suffering people. While they must have hated the sight of a Spanish trooper, they must have looked with joy on the native defenders of their country. Certainly, never were soldiers braver than the soldiers of Holland; never did men fight more devotedly for a

country; never were imperishable deeds of pure patriotism graven deeper on the eternal tablets of fame. We see only in the painting of the Hollander the picturesque features of war, the

"Mounting in hot haste, the steed,
The mustering squadrons and the clattering car,
That pouring forward with impetuous speed
Doth swiftly form the solid ranks of war."

The prince of painters in this branch of Art is

* There is a very interesting and curious picture, representing this event with true Dutch minuteness, in the Gallery at Hampton Court.

† Sir Joshua Reynolds has given his opinion of this noble picture in the strongest manner; he says it is "perhaps the finest picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen." Kugler also testifies to its truth, boldness, and brilliancy. It has been recently very carefully and beautifully engraved, but we lose in the engraving the admirable colouring which gives so great a charm to the noble original, making it rival in attractiveness the "Night Guard" of Rembrandt, which hangs opposite to it in the Gallery of the Hague. Two such pictures may be sought in vain elsewhere.

* The Dutch poet who composed his epitaph declares in it, that all the plate he ever painted would not be sufficient reward to so virtuous a man, as was the refined and patient painter of these metallic treasures, many of which are remarkable for their fancy and taste in design.

* Leslie. "Lectures on Painting," p. 243.

Philip Wouvermans. There is a picturesque beauty given by him to camp-life, which has an irresistible charm for the eye. We see the bustle which follows the trumpeters' call to horse; we notice the readiness of the well-capsized officer, the grudging departure of the common soldier, absorbed in gambling or drinking till the last moment has arrived to fall into the ranks. The gaiety of the uniforms, the beauty and vigour of the horses, the entire "pictorial element" which reigns over the scene, makes us feel that war thus

"Hid in magnificence, and drowned in state,
Loses the fiend."

It is a proof that the world has increased in humanity as the last two centuries have past over it; for it has been the province of modern Art alone to rob war of its false glories, and teach us to look on the reverse of the picture. Never was a poem more touchingly written than that which Sir Edwin Landseer has painted in his pictures of "Peace" and "War," which Mr. Vernon has made the property of his countrymen: never did philosopher descend more convincingly on the text that it is chiefly

"—man's inhumanity to man
Makes countless thousands mourn."

Wouvermans was the perfect type of a Dutchman—reserved, industrious, and eminently fond of home. During his whole lifetime he lived in Haarlem—unvarying the calm tenor of his course. From such a reserved man one would hardly expect these vivid pictures of peculiar phases of life. He also delighted in painting jovial parties of sportsmen—sometimes riding out with ladies, equipped for hawking, and sometimes galloping over heath and plain after the hunted stag, or reposing in the cool shade near a spring. Kugler, who notes this, also remarks, that "one of the points of interest in these pictures is the feeling for well-bred society and decorum, assisted by some little hint at a novel-like relation between the personages represented. The other main point of interest in Wouvermans' pictures is derived from the taste and knowledge with which he delighted to paint the horse, that constant companion of the out-door-life of a gentleman in all its various and manifold situations. In many of his works the horse is treated as the principal figure; he painted him in the stable; being saddled; in the *manège*; when taken to water; or to the fair. Other subjects which afford opportunity for prominently displaying the figure of the horse—such as battles, attacks by robbers, or adventures of carriers—were frequently painted by him." He had a somewhat ideal mode of treating landscape accessories, which are all subservient to the general effect of the figures introduced. Although his brother Peter was one of the most successful imitators of his peculiarities, Philip may be safely said to have originated and upheld by his own genius a peculiar phase of Art, which has never since been so successfully cultivated.

Van der Meulen, more ambitious, and less caring for the quietude of home-life, actually became a camp-follower of Louis XIV., and painted the campaigns of that monarch from observation, industriously covering the walls of Versailles with pictures of its master's heroism; and here the little *Grande Ménage* could repose amid the contemplation of his own glories, and listen to the adulations of Boileau and Racine, also bribed to be camp-followers, and narrate in fulsome strains the heroism of one who could fight in embroidered costume, attended by his favourite ladies in gilt coaches. The full-dressed glories of his battles, as depicted by his Dutch servant, seem to render war a mere showy masquerade, did we not see the devastation which proceeds far away from king and courtier in the distance, and know from the truer page of history the wanton and wicked invasions this cold-hearted voluptuary continually made upon better men than himself.

Marine-painting more naturally fell within the scope of the Hollander, and nowhere else did the art flourish so well as among the Dutch painters. Ludolf Backhuisen and William Van der Velde are names which take highest place in this department. It is recorded that Admiral de Ruyter ordered cannon to be fired from his noble vessels of war, for the express purpose of its effects being studied by the latter artist when engaged in painting his sea-fights.

It therefore is in "the actual," as exhibited in

every phase of life and nature, that the artists of Holland achieved their position; but paramount as their claims may be in this particular, we find sublimity combined with it in the works of Rembrandt, and poetry in Cuy and Ruyadel. All is, however, strongly tinged with native feeling, so unmistakably pronounced that we could not mistake a Dutch picture for the production of the painters of any other nation. It is as visible in the landscapes of Hobbema, as it is in the peasant scenes of Ostade. But it was chiefly the popular scenes of Dutch life by the genre-painters that gave celebrity to this new school of Art, and made it generally popular.

We by no means intend in this place to combat the objections made to this style of Art by the admirers of the ideal school, or the elevated conceptions of the great masters of Italy; but simply to plead for the fact of as much ideality and poetry existing in the works of the Dutch as their sphere of action will allow. We plead for their truth; for the perfect Art-power they have in displaying this truth; for the sentiment and feeling that continually lurk beneath it, to gratify all who will diligently search for it, there as elsewhere in the world it remains—hidden from merely superficial observation. M. Charles Blanc has grappled with the most difficult portion of this subject when treating of the works of Rembrandt; we will only, therefore, refer to the labours

of such artists among the other painters of the Low Countries as make ordinary life the subjects of their pencils. Leslie, in his "Lectures," has put these claims clearly: he says, "The great merit of the Flemish and Dutch painters is the absence of all affected and mawkish sensibility—all that stage trickery on the spectator, by which he is made to believe himself touched at heart. This false sentiment began with Greuze, and has ever since more or less infected Art." Their power of conveying interest to the most ordinary actions he illustrates by one public example. He says, "There are few pictures in our National Gallery before which I find myself more often standing than the very small one by Maas, the subject of which is the scraping of a parsnip. A decent-looking Dutch housewife sits intently engaged in this operation, with a fine chubby child standing by her side watching the process, as children will stand and watch the most ordinary operations, with an intensity of interest as if the very existence of the whole world depended on the exact manner in which that parsnip was scraped. It is not the colour, and light and shadow, of this charming little gem, superlative as they are, that constitute its great attraction; for a mere outline of it would arrest attention among a thousand subjects of its class, and many pictures as beautiful in effect might not interest so much; but it is the delight at seeing



THE ROAD TO SCHEVENINGEN.

a trait of childhood we have often observed and been amused with in Nature, for the first time so felicitously given by Art. I have noticed the natural manner in which Raphael and other great painters represented children as wholly uninterested in that which engages the attention of their elders. Here the incident is exactly the reverse, and treated with equal felicity." It may startle some few minds to find this conjunction of the names of Raphael and Maas; but no happier instance could prove the fact that

"One touch of Nature makes the whole world kin."

If we owe the artists of Holland no other gratitude for their labours, let us at least award them this their just due—all honour for the true and persevering study of Nature. The world had been in danger of losing simplicity in Art, and getting the laboured results of scholastic rules instead: an art that every one might comprehend, and be improved by the comprehension, was evolved from the ateliers of Holland. It taught that the world around us is filled with poetry to reward the ardent seeker of the beautiful, and it displayed this truth with all the vigour of an honest nature.

The lives of these artists are instructive even in their unobtrusiveness. Brief as our notices have necessarily been of their career, there is little more to record of them. They passed their lives in the closest study of Nature, and found in her varied beauties enough to employ it well in imitating her

charms: content in the sphere of action to which their genius had assigned them, they worked on regardless of the more prosaic men around them, and patiently waited the recognition of the inherent truth of their works. Some were honoured in their own day, and reaped the harvest they had sown, but others lived poor and died neglected; yet who shall say they were not happier men than the wealthier merchants of their land? Untrammeled by the cares of trade, and freely roaming in scenes his heart responds to, the painter, however poor, is wealthy in his nobler aspirations after the beautiful, implanted in the world by the divine hand of its Maker. The mammon-worshipping professor of Art may be endowed with genius occasionally, but he is a *rara avis*, and is considerably outnumbered by his less wealthy brethren. It is, however, essential to greatness that it be allied to devotion, and that cannot be without some abandonment of self. The world, it has been said, frequently knows nothing of its greatest men; but are not such men made great by abstraction from its narrowing jealousies, its struggles for power, its sacrifice of simplicity and pure-mindedness at the shrine of wealth and worldliness?

In the course of these notices of the artists of Holland, we have hitherto left unrecorded a most important section—the Landscape-Painters. In a concluding paper we shall detail their claims to consideration as the successful originators of this as a distinct art.

THE ROYAL PICTURES.

THE STAR IN THE EAST.

H. Warren, Painter. R. Brandard, Engraver.

Size of the Picture, 2 ft. 4*1*/₂ in. by 2*1*/₂ in.

No artist whose mind was not thoroughly imbued with true poetical feeling would have attempted such a subject as this; or it might, perhaps, rather be said that only a painter so gifted could have made it what it is—a scene so picturesque in its simplicity and so impressive in its solemn quietude as to invoke a feeling of religious awe. In the hands of an ordinary artist a few camels travelling along the arid desert would have proved a very commonplace theme: Mr. Warren has found the materials ample for a most attractive picture.

St. Matthew alone of the four evangelists relates the history which has supplied the subject:—

"Then Herod, when he had privily called the wise men, enquired of them diligently what time the star appeared."

"And he sent them to Bethlehem, and said, Go and search diligently for the young child; and when ye have found him, bring me word again, that I may come and worship him also."

"When they had heard the king, they departed; and, lo, the star, which they saw in the east, went before them."

Biblical students have been at some pains to ascertain whence these wise men, or Magi, as they are generally called, came. The term Magi was commonly used among Eastern nations to denote philosophers, and those who devoted themselves to the study of the moral and physical sciences, especially astrology and medicine. The wise men who went to Jerusalem to seek the infant Christ were doubtless philosophers of this description. As they were constantly studying the face of the heavens, the star or luminous body which appeared on this occasion could not have escaped their notice; and as it was a current notion that any extraordinary appearance in the heavens denoted some remarkable event, they were in a great measure prepared for what was about to happen, especially as a report prevailed throughout the civilised world, that at this time a king was to arise, and rule over the country of Judea. Most commentators are of opinion that the wise men alluded to by the evangelist were inhabitants of Persia or Mesopotamia—countries in which astrology was, perhaps, more closely studied than in any other to the east of Jerusalem. Presuming this to be fact, it opens up another interesting question, namely, the religion which these Magi professed; for it is scarcely to be supposed that such a communication would be addressed to idolators, though it would probably be made to the Gentile world.

Other writers think they came from Arabia, because the gold, myrrh, and frankincense they presented to the object of their worship are the productions of that country. We confess to attach but little weight to this argument by itself; but when the geographical positions of Arabia and Judea are taken in connection with it, it has some force. Arabia, or at least a portion of it, lies south-west of Judea, and the inhabitants of the former country would therefore see the "star" in an easterly direction; while Persia is situated to the east of Jerusalem, so that to the Persians it must have appeared in the west; on the other hand, it is distinctly stated they came "from the east to Jerusalem." These differences may, however, be reconciled if we are to assume, as we have a right to do, that the miraculous light first appeared in the eastern heavens, and that it travelled westerly, leading the travellers in that direction. Still there is no mention made of such a phenomenon till after the wise men had reached Jerusalem, and been commanded by Herod to "go and search diligently for the young child;" then "the star which they saw in the east went before them."

Mr. Warren, as it seems to us, inclines to the Arabian side of the controversy, if the matter had his consideration. The figures in his drawing are certainly of that country, and are passing one of its numerous deserts. The picture, in the collection at Osborne, was purchased by the Queen from the New Water-Colour Society, of which the artist is President, in 1850.

NATIONAL ART
AND NATIVE ARTISTS.

THE SCUTARI MONUMENT.

The Sardinian government have determined to erect a monument in honour of their late king, Charles Albert; and the Sardinian Chambers, affirming the design, have voted a sum of £25,000 for the purpose of having it carried into execution. Having, then, a commission of this importance at their disposal, the government of that country have felt themselves called on to remember that they have a native sculptor who has achieved considerable reputation; and, although that sculptor is an absentee from his country, and notwithstanding the disadvantage at which they are proverbially said to stand who are out of sight, they have thought it right to assign the work to the Baron Marochetti. Two propositions are maintained by this decision; both of which, we confess, affect us with a sense of their fitness. One is, that the national monuments shall be executed by national art; the other, that the national artist has a right to such encouragements and benefits as his nation has to bestow. Strangely enough, however, it is in this country the tendency of government action in the matter to ignore these important principles, and to reverse this sound and reasonable practice. In a nation rich beyond any other in the talent needed for this species of national illustration, and in the number of its Art-professors awaiting their rewards, it would seem nearly incredible that a valuable commission should have passed behind the backs of all the sculptors of England into the hands of a foreigner. Will no one so placed as to make his voice heard stand between our native artists and this official repudiation? Will no member of the Lower House of Parliament elicit for us some more precise and satisfactory information than we yet possess respecting the Scutari Monument, for which £17,500 was the other day asked from that assembly, and which has been silently given away to the Baron Marochetti?

When was this commission assigned, and how? and why to a stranger, when we have amongst us sculptors who have year after year been building up great titles to such employments, and illustrating the country that thus neglects them by the production of works which place its sculpture at the head of the European schools? It is high time that there should be an end of this arbitrary dealing with the national commissions: it is fit that it should be made distinctly visible to the ministerial minds that our public works are not to be looked on as pieces of pocket patronage. It is idle to appeal, in answer, to commonplaces about the cosmopolitan character of Art; no undue jealousy of the foreign sculptor is involved in the sentiment that we have naturally the support of our own. That country overlooks one of its great means of self-illustration which forgets to foster its own Arts—a process not to be attained by overlooking their professors. As matters stand, Baron Marochetti gets properly the commission which his own country has to bestow on her son, and improperly that which our country takes from her sons to give to him. Again, we ask, will some one help us to a clearer understanding of this matter? and, we ask it the more emphatically because there are other Art-matters waiting for decision which render a better understanding of the subject highly important to the interests of our own great English sculptors.

Since the above was written, the Earl of Harrington, in the House of Peers, asked some questions of the Government in reference to this painful and very humiliating "Monument;" but his lordship was ill informed on the subject—nor was his criticism very pointed or enlightened. He did, however, inquire—

"1. By whose authority the Scutari Monument had been undertaken? 2. Who had selected Signor Marochetti to undertake the work? 3. From what fund the payment was to be made? 4. Why the work had not been subjected to public competition, so that the sculptors of England, France, Italy, and Germany might have sent in models, and an obelisk have been produced that would have immortalised our warriors and the sculptor for ages to come."

But his lordship made no remarks on the enormous cost of a very inferior work—a work that, we repeat, is unworthy of the subject, and not creditable to the

art of sculpture as it exists in England in the nineteenth century. If the Baron Marochetti desires to be considered a British artist (which he is not considered by the Sardinian government) we can take no pride for our country out of this production; and although Lord Panmure, in his reply, affirmed that "he had heard very little complaint about it," we assert it to be an opinion, general if not universal, that any of our leading sculptors would have produced a work of far greater merit, and have been amply rewarded by one half the sum the Baron received. The answer of the noble lord is merely to the effect that Government ordered the work, commissioned Baron Marochetti to execute it, did not invite a competition (by which their "commission" would have been *sic!*), and that when everything was done that ought not to have been done, they called upon Parliament for a grant to pay for it:—"Signor Marochetti having been selected because he was famous on account of some colossal works that he had executed." Most unhappily, although every branch of trade and commerce, almost every imaginable "interest" is represented in Parliament, the Arts are entirely without this vast advantage. The most absurd opinions may be uttered, the most irrational dogmas promulgated, and the most disreputable "jobs" perpetrated there, without a single member raising his voice to expose or avert—aided by knowledge, experience, and courage. Surely an evil so manifest cannot endure much longer; surely some intelligent and enlightened nobleman or gentleman will stand in the breach.

In the course of his very restricted observations, Lord Panmure said, that "British sculptors declined to compete for public monuments;" who can be his lordship's authority for so entire and inexplicable an error? When did British sculptors decline competition?—when and where? There are but two sculptors who have ever so declined—Mr. Gibson and Baron Marochetti! But Mr. Gibson is a resident in Rome, and the Baron very naturally believes success to be more certain without competition than with it. Upon this very important branch of the subject, the following letter has been published (in the *Times*) by E. H. Baily, R.A.

"SIR.—My attention has been called to a report which appeared in your paper on the 9th inst., under the head of Parliamentary intelligence, which is not only an error, but a statement which, if allowed to pass uncontradicted, may prove injurious to the interests of British sculptors.

"Lord Panmure, in reply to Lord Harrington's inquiry for particulars relative to the Scutari Memorial, thus spoke of public competitions:—"As to public competitions, the noble earl (Harrington) must be aware that the sculptors and artists of this country declined to furnish plans to compete for the erection of public monuments."

"It may be—in fact I know that Mr. Gibson has long objected and refused to submit designs in competition, but I know of no other English sculptor who has declined to compete, although they have been strongly impressed with the injustice and partiality which most often attend this mode of selection; and I have yet to learn that Mr. Gibson is the representative of British Art and sculptors.

"Lord Panmure says,—The noble lord (Harrington) must be aware that the sculptors of this country decline to furnish designs." Can Lord Panmure, Lord Harrington, or any other noble lord, say there was want of response by the British artists for the Nelson Testimonial? Or can it be said that British artists declined to compete for either the erection of the Parliament Houses, or, more recently, for their decoration? Did they not cordially reply to the invitation of the city in the cases of the Peel and Wellington competitions? And lastly, did not two British sculptors out of four selected (one being a foreigner and the other Mr. Gibson) submit designs for the Government Wellington Monument, and, although rejected, offer again and again to provide other works?—I, for one, never heard of the Scutari Monument until I read in the public papers that it was completed, and I may say that, had I been applied to, I should most readily have met the views of the government, and have been proud to have done so for the honour of England's arms and Art.

"I have the honour to be, Sir,
"Your obedient humble servant,
"E. H. BAILY."
"11, York-Place, Portman Square."



R. BRANDARD, SCULPT.

THE STAR IN THE EAST.

FROM THE PICTURE IN THE ROYAL COLLECTION.

LONDON PUBLISHED FOR THE PROPRIETORS

H. WARREN, LINKE.



THE EXHIBITION OF ART-TREASURES IN MANCHESTER.

HIS ROYAL HIGHNESS PRINCE ALBERT has addressed the following letter to the Earl of Ellesmere, in reference to the Exhibition which is to take place at Manchester in 1857. It is a most lucid and judicious communication—another proof that whenever the Prince brings his mind to bear upon any subject, he thoroughly comprehends it: the course he advises is generally the best; he seems to know almost by intuition that which others acquire by experience and study; and it is beyond question, that if the Arts of this country already owe him a large debt, that debt is certain to accumulate. It is privilege of no common order to be guided by the counsel of a man so wise and good; who, occupying the highest place in the realm, has thought and consideration for all that concerns the true welfare and surest interests of the country. There can be no doubt that the Manchester Committee will act upon the suggestion of the Prince; they may thus obtain a collection of pictures such as have never been seen together; for it is notorious (and we have even better evidence than that of Dr. Waagen) that if our National Gallery be comparatively poor, there are Art-treasures scattered throughout England that, collectively, would form a richer and more valuable assemblage than those presented by any three public galleries of Europe combined. If the best of these can be obtained—and we imagine the letter of the Prince in a great degree removes all difficulty—the Exhibition at Manchester will be for ever memorable in the history of British Art. The following is the letter of His Royal Highness:

"**MY DEAR LORD ELLESMORE,**—I was very sorry not to see you with the deputation from Manchester that came to me yesterday upon the subject of the Exhibition of Art-treasures which it is proposed to open in that city in May, 1857. Lord Overstone, however, as well as the other members of the deputation, left nothing to desire in explaining the objects which they have in view. I could not fail to admire the public spirit which had prompted the people of Manchester to enter upon so large and magnificent an undertaking.

"We had a good deal of discussion upon its general principles, upon the soundness and fitness of which much of its future success must necessarily depend.

"Manchester enters upon this undertaking at a certain disadvantage. It has been preceded by the Exhibition of 1851, that of Dublin in 1853, and that at Paris during the last year. That a mere repetition of what has thus gone before would fail to attract sufficient notice and public support appears to have been felt by the Committee; and they most wisely gave a distinctive character to their scheme, by making it an exhibition of what may emphatically be called the Art-treasures of this country. How to succeed in collecting such treasures, fondly cherished as they are by their owners, who are justly jealous of their safety, is the problem to be solved.

"In my opinion the solution will be found in the satisfactory proof of the usefulness of the undertaking. The mere gratification of public curiosity, and the giving an intellectual entertainment to the dense population of a particular locality, would be praiseworthy in itself, but hardly sufficient to convince the owners of works of Art that it is their duty, at a certain risk and inconvenience, to send their choicest treasures to Manchester for exhibition.

"That national usefulness might, however, be found in the educational direction which may be given to the whole scheme. No country invests a larger amount of capital in works of Art of all kinds than England, and in none, almost, is so little done for Art-education. If the collection you propose to form were made to illustrate the history of Art in a chronological and systematic arrangement, it would speak powerfully to the public mind, and enable, in a practical way, the most uneducated eye to gather the lessons which ages of thought and scientific research have attempted to abstract; and would present to the world, for the first time, a gallery such as no other country could produce, but for which, I feel convinced, the materials exist abundantly in private hands among us.

"As far as painting is concerned, I enclose a catalogue exhibiting all the different schools, with the

masters who illustrate them, which able hands have compiled for me, and which was communicated to the National Gallery Committee of 1853, and printed by them with the evidence.

"If such a catalogue, for instance, were to be filled up with the specimens of the best paintings by the different masters enumerated in it which exist in this country, I feel certain that the Committee would come with very different powers of persuasion, and a very different claim to attention to their owners, than when the demand for the loan of certain of their pictures were apparently dependent upon mere accident or caprice.

"A person who would not otherwise be inclined to part with a picture would probably shrink from refusing it, if he knew that his doing so tended to mar the realisation of a great national object.

"The same principle might be adopted with regard to the other branches of Art, extending even into the field of Manufacturing Industry.

"Whatever may be the decision of the Committee, I assure you that it will give me the greatest pleasure to give you any feeble assistance or support which I may be enabled to render; and I may at the same time repeat to you the assurance of the Queen's best wishes for the success of your labours.

"Ever yours truly,

"ALBERT."

"Buckingham Palace, July 3."

"The site of the building has been fixed at Old Trafford, about two miles from the Manchester Exchange, lying contiguous to the Botanical Gardens, which will form an agreeable promenade in connection with it. The total ground covered by the building will be 15,273 square yards. The front, which has been designed by Mr. Salomons, a local architect, will be of red and white bricks, and the sides of cast and corrugated iron, which latter material, in combination with glass, will also be used for the roofs."

Drawings of the building have been shown during the month at Messrs. Phillips, the eminent jewellers, in Cockspur Street. Without being remarkable for novelty or beauty of design, it appears to be well suited to the object in view—and if not handsome, is certainly not the opposite. It seems to be in all respects satisfactory.

It is not, however, without much regret we learn that the Industrial Arts are not to be represented by this great gathering of 1857 in Manchester. This decision has been probably arrived at mainly in consequence of the long announced intention of "the Manchester Mechanics' Institution" to hold such an exhibition in the autumn of 1856. To this always interesting and important topic we shall presently refer.

Frequent occasions will be supplied to us of communicating with our readers concerning the progress of the Directors of "the Exhibition of Art-Treasures in Manchester;" meanwhile, we cordially and hopefully wish it success.

We may now express a hope that the Committee, having taken a wise step in reference to pictures, will consider also how *sculpture* can be best represented—modern sculpture, that is to say. It will readily occur to them that, scattered about the building in appropriate places, works of this class will not only be seen to advantage, but add materially to its general effect, giving grace and interest to the Exhibition. We trust our British sculptors will make early preparations for the call that no doubt will be made upon them; and we have no fear of their thus establishing their supremacy, and supplying the most emphatic proofs of their right to such patronage as the nation can supply. They may never again have so valuable an opportunity; let it not be lost.

We may respectfully offer a word or two in reference to a very essential matter. The Exhibition at Dublin betrayed a lamentable want of care, in regard to the pictures, &c., entrusted to the Committee; we do not dwell much on this point, for we have no desire to create alarm. The gentlemen who undertake the trust in Manchester are practical men of business, while those of Dublin were not; they will incur—and willingly incur—a heavy responsibility: let them give ample assurance that, in this respect, no contributor need be uneasy concerning the issue.

MECHANICS' INSTITUTE, MANCHESTER.

EXHIBITION OF ART AND ART-INDUSTRY.

THE MECHANICS' INSTITUTE of Manchester is a new building, commensurate with its augmented numbers and increased requirements: that building it is proposed to inaugurate by "an Exhibition illustrative of the Fine Arts, Antiquities, Scientific Inventions, Raw Materials, Industrial Products, Machinery at rest and in Motion, and comprising Selections from Mechanical Employments in actual operation," such Exhibition to be opened in September next.*

We rejoice to learn that what the Exhibition of 1857 is not to do, will be done by this Exhibition of 1856—viz., to collect productions of Art-Manufacture; hence, to show its progress, and hence, to promote a most essential branch of Art-education. Circulars have been issued by the Directors, requesting loans of all kinds; and we understand a large proportion of our leading manufacturers have responded to the call made upon them—first, in order to promote the interests of a most valuable Institution, that has existed more than thirty years, and achieved an immense amount of good; and next, with a view to inform the public—rightly and properly—who are the producers who best minister to public wants. We earnestly hope this good cause will be upheld, and that the Directors will receive such liberal aid as may essentially assist them in their very meritorious undertaking. After all, unless the Artisan be properly taught, little real service can be rendered by those who teach. It is in this respect mainly that France excels England; there the workmen—"the mechanics"—are made to understand the nature and fitness of what they undertake. It is to *their* intelligence the world is mainly indebted for results that in certain classes of produce keep exclusively to them the markets of the world.

We rejoice to know, then, that in Manchester there is again to be an Exhibition of Art-Industry; and that this portion of the design is to be a main purpose. No doubt the Committee are aware that many serious difficulties will have to be met and encountered. Producers generally will be averse to exertions unless some steps be taken to overcome objections. The only case in point is the Exhibition which, in 1853, took place in Dublin; it followed perhaps too soon upon that of 1851, and it was notoriously ill-managed. We have no desire to enter into this matter now, but unquestionably the whole affair was a series of mistakes, "confusion worse confounded;" and the result was a serious pecuniary loss. The Exhibition which occurred in New York was worse than failure—it was prejudicial, and not serviceable, to all who in England took part in it. That of Paris, however, was a success, and is likely to lead to very beneficial consequences; it was a first great step to that free-trade which must ultimately secure the great interests of the world, and especially of France and Great Britain. But there will be an indisposition on the part of our leading manufacturers generally to aid the views of the Manchester Committee, by making arrangements commensurate with the magnitude and value of the occasion. We hope the Committee have considered how this difficulty can best be met.

To see a collection of fine and rare pictures will be no doubt a boon of magnitude to the people of Manchester, and the immensely populous district that surrounds this great city of industry; but a gathering together of objects of manufacture, and of Art-manufacture especially, will be infinitely more instructive—more permanently and practically useful.

For ourselves, we shall gladly aid and assist it by every means in our power, and, we trust, with advantage to the Committee and the contributors. It was in Manchester, so far back as 1846, that we commenced the task we have since so often repeated—of

* "The floor space in the building, applicable to the purposes of the Exhibition, exceeds twenty-one thousand square feet, with the additional accommodation afforded by the walls for the display of Paintings, Engravings, &c. With this space at their disposal, and with the experience the Directors possess of the successful working of similar Exhibitions in this Institution, they confidently hope to collect materials, and arrange an Exhibition which will sustain the reputation of the institution, and be not only an object of general attraction, but an important educational instrument throughout the densely populated district, of which Manchester is the centre."

reporting and illustrating works of Art-industry: in England that is to say; for previously, in 1844, we had published an Illustrated Report of the Exposition of Industrial Arts in Paris; and, in 1845, the *Art (Union) Journal* contained, under the title of the "Mercantile Value of the Fine Arts," a report, with many engravings, of the Bazaar at Covent Garden, which, although it took place in order to raise funds for the Anti-corn Law League, was so liberally supplied with contributions from manufacturing localities as to be in reality an exhibition of Art-Manufactures; and it no doubt led (as at the time we said it would do) to the consideration of schemes in which the example of France might be followed by England.*

The Illustrated Report of the Exposition of British Industrial Art at Manchester at the close of the year 1845, published in a supplementary part of the *Art (Union) Journal*, contained a hundred engravings. It was a fair and sufficiently ample report of the first attempt in England to follow in the footsteps of France. And it is to the honour of Manchester that it took the lead in a course which subsequently, in 1851, delighted and instructed the world. Then, as on all occasions, we laboured to show that England was capable of rivalling France in collecting together a display of Art-manufacture, urging upon all who had power, the duty of their adequate representation in England. In 1851 we had the happiness to receive our reward in witnessing an exhibition infinitely beyond our hopes. We rejoice, therefore, that after a lapse of twelve years Manchester will make another effort; and we hope and trust British Industrial Art will be, on that occasion, as largely and liberally represented, patronised, and protected as it was in 1845—in due proportion, that is to say, for Art-industry was then in comparative infancy in England. The benefit of publicity was more than doubted by producers—it was a novelty they could not understand; there was no royal or aristocratic influence to support it—no "guaranteed fund" to meet expenses; it owed its existence, its sustenance, and its results to a few enterprising and enlightened men, and by them the cost and consequent loss was borne exclusively.

We hope and believe that the issue, in 1856, will be as honorable to the conductors, to the city, to the contributors, and to the public, as was the winter of 1845; but, we repeat, in due proportion to the means that may now be commanded to obtain a more brilliant and a more useful success.

We do not lose sight of the fact that the results of the Exhibition at the Manchester Mechanics' Institute, in 1856, will be infinitely more important than were those of 1845; for the prosperity of a very useful and long-established Institution will in a great degree depend upon the success arrived at. The building is, we understand, one of an admirable character—properly arranged for all requirements: it is costly, of course, in proportion. And if this Exhibition be what it may be, and ought to be, it will relieve the Committee and the Society of a heavy responsibility. This may be a narrow, but it is a necessary view. We sustain the Exhibition also on higher grounds: those who contribute to it will—while they extend their own repute, and thus advance their own interests—have the satisfaction of knowing they are largely promoting the true welfare of a class which may be almost described as the *most* important class of the community—the operative class, the workmen, the "mechanics"—who, if rightly instructed, trained to good order, properly encouraged, and justly rewarded, may be safely considered and described as "the pillars of the State."

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A NYMPH SURPRISED.

FROM THE STATUE BY E. G. PAPWORTH, JUN.

WITH the knowledge we have of the present condition of sculpture in this country, we cannot but feel a considerable amount of regret, acting as an alloy to our pleasure, whenever we mark the appearance of a young sculptor whose talent is of such a character as, under ordinary circumstances, would fully justify his continuance in the profession. Nothing, we are persuaded, but a love of the art which he finds it impossible to restrain, would induce any young man to enter upon a career that, even under the most favourable conditions, must be one of infinite labour, difficulties, and disappointment. And how much are all these increased by the present aspect of our school of sculpture with respect to the patronage it receives, and the hold it has upon the minds of those who alone are able to help it forward? For what are the facts which come within the cognisance of every one who interests himself at all in Art-matters? A few of our leading sculptors receive commissions from Government for works at prices which, in comparison with the productions of other artists, and with the profits realised by an active, "pushing" tradesman, leave him but a scanty income; and occasionally from private patrons on scarcely more liberal terms. But by far the larger majority cannot boast of even this niggardly amount of patronage. Year after year, clever and even beautiful models in clay—for speculative marbles are too costly to be executed by men who have only their own head and hands to assist them—are produced, exhibited, and then returned to the studio, only to add to the disquietude and chagrin of the disappointed artist. We have said such works are "exhibited"—they are not; they are admitted within the walls of the Academy, and then placed in a room where, like the poor fellows in the "Black Hole" at Calcutta, they another each other. The Academy is not altogether to be blamed for this, though we are satisfied arrangements might be made throughout their rooms by which the sculptor might stand a chance of having his works seen. For instance, a line of statues, enclosed within barriers, could be formed along the centre of the great room, a part rarely occupied by visitors. Statues might also be arranged, without any great obstacle to a proper inspection of the paintings, at certain intervals in the other rooms. However, this grievance will, we trust, continue but a little longer. The plan in agitation for giving up, on certain conditions, the whole of the edifice in Trafalgar Square to the Royal Academy, will enable that body to afford the sculptor the space to which he is entitled for the suitable exhibition of his productions.

Our other complaint on behalf of the sculptors still remains in full force, and, we fear, will so remain till public opinion forces upon Government the claims of our own artists to its primary consideration, and the wealthy patron of Art shall learn to notice sculpture at least as highly as he now estimates painting. We have seen within the last month a nobleman purchasing a single picture at the cost of £4500, or thereabouts—a work of which, whatever its merits may be, time in a century or two will in all probability leave little else than the bare canvas. Now this sum would have procured its possessor three, certainly, of the most beautiful sculptures of modern times—works that, carefully preserved, would endure for ever. We confess ourselves quite unable to comprehend this prodigal outlay upon one art, and the total indifference to another.

These remarks, although not bearing on the subject immediately before us, have arisen out of it. Mr. E. G. Papworth, jun., the sculptor of the statue here engraved, is a young artist, who was fortunate in getting a commission for the work from the late Mr. J. Neeld, M.P., one of the very few of our wealthy countrymen to whom our sculptors have been indebted. But Mr. Papworth's case is an exception to the general rule, and is therefore no argument against the foregoing observations. The statue, exhibited this year at the Academy, possesses merits which are an earnest of greater things for the future. The "Surprise" is created by a hawk having fallen at the feet of the nymph with its prey in its talons.

THE SKETCHER.*

ALL lovers of Art—and who is the lover of Art who is not also a lover of nature?—all lovers then of Art and nature have, or ought to have, made the spiritual acquaintance of "The Sketcher," in the pages of *Blackwood*. "The Sketcher" was also a contributor to this Journal, but we believe, for years before his death, he had written but little on Painting. We had expected long ago to have seen these papers gathered into a collective form; truly the harvest is late, but the fruit has all the freshness and fragrance of nature. We read these papers with pleasure, as they appeared periodically in *Blackwood*, and we read them again with increased pleasure, because we meet with so little that is readable on the subject. "The Sketcher" was not an exhibitor, therefore he was known but to few beyond a certain circle; he was not a professional artist, but should have been one. The Rev. John Eagles was born at Bristol in 1784, and was placed at Winchester about the age of thirteen, whence he was in due time removed to Wadham College, Oxford, where he evinced that love of Fine Art which he cherished till the latest period of his life. He took his degree in Arts, and entered holy orders, and at an early period settled into domestic life. His first curacy was that of St. Nicholas, Bristol, to which he was appointed by the Rev. John Eden, the vicar. In 1822, he removed to the curacy of Halberton, in Devonshire, where he resided for twelve or thirteen years, during the last five years of which period the Rev. Sydney Smith was his rector; and it may be remarked that, at the time of his decease, he was engaged on a review of the works of that remarkable man. From Halberton he removed to the curacy of Winford, near Bristol, and thence to Kinnerton, in Herefordshire; but, in 1841, he relinquished parochial duty and returned to Clifton, where he resided till his death, in November, 1855. His contributions to *Blackwood's Magazine* were not confined to papers on Art, but comprehended also compositions on classical subjects, as well in verse as prose, and also essays on the topics of the time; his connection with *Blackwood* extended over a period of twenty-five years. The essays, which are now collected into a volume, are those which immediately interest us; the book bears the same title, "The Sketcher," which headed the papers in their periodical form, but the date assigned to their appearance is incorrect. They are said in the Introduction to have been "written in 1833, and the two following years." If this means that they were written and published then, as may be inferred from the statement, it is we think wrong, because we remember their appearance ten or twelve years later than this. We confess never to have seen anything painted by Mr. Eagles; it would be satisfactory to be acquainted with his works, although, without such acquaintance, it is not difficult fully to estimate his powers and understand his aims. In the brief prefatory memoir of him it is said, "His painting was a kind of hieroglyphic poetry. No artist ever loved Art more purely and entirely for its own sake. And it was a subject of regret to his friends that the exercise of the faculty of painting was in itself frequently sufficient to him as an end, and that he was himself so indifferent to the value of his own productions, that he would paint pictures one upon another, so that the same canvas bore upon its surface many pictures, no less characteristic and beautiful than the last, which disguised or hid the rest." To the friends of "The Sketcher" these records seemed worth preserving; but they had not the same value in the eyes of Eagles himself. It would never have occurred to an artist to make this observation, because every painter has expunged or cast aside the products of months—of years of labour. Not very long ago we were turning over in the studio of an eminent painter a store of long forgotten and musty sketches, when, to an observation on the merit of some of them, the guardian of the studio observed, with even more assumption than Brummell's man, "All these, sir, are *our* failures."

With respect to his feeling, his biographer proceeds to say:—"His style was formed on the great Italian masters of landscape; amongst others Gaspar Pou-

* "The Sketcher," by the Rev. John Eagles, A.M., Oxon. William Blackwood & Sons, Edinburgh and London.



A NYMPH SURPRISED.

ENGRAVED BY E. ROFFE, FROM THE STATUE BY E. G. PAPWORTH, JUNTH

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FROM THE STATUE BY E. G. PAPWORTH, JUN.

WITH the knowledge we have of the present condition of sculpture in this country, we cannot but feel a considerable amount of regret, acting as an alloy to our pleasure, whenever we mark the appearance of a young sculptor whose talent is of such a character as, under ordinary circumstances, would fully justify his continuance in the profession. Nothing, we are persuaded, but a love of the art which he finds it impossible to restrain, would induce any young man to enter upon a career that, even under the most favourable conditions, must be one of infinite labour, difficulties, and disappointment. And how much are all these increased by the present aspect of our school of sculpture with respect to the patronage it receives, and the hold it has upon the minds of those who alone are able to help it forward? For what are the facts which come within the cognisance of every one who interests himself at all in Art-matters? A few of our leading sculptors receive commissions from Government for works at prices which, in comparison with the productions of other artists, and with the profits realised by an active, "pushing" tradesman, leave him but a scanty income; and occasionally from private patrons on scarcely more liberal terms. But by far the larger majority cannot boast of even this niggardly amount of patronage. Year after year, clever and even beautiful models in clay—for speculative marbles are too costly to be executed by men who have only their own head and hands to assist them—are produced, exhibited, and then returned to the studio, only to add to the disquietude and chagrin of the disappointed artist. We have said such works are "exhibited"—they are not; they are admitted within the walls of the Academy, and then placed in a room where, like the poor fellows in the "Black Hole" at Calcutta, they another each other. The Academy is not altogether to be blamed for this, though we are satisfied arrangements might be made throughout their rooms by which the sculptor might stand a chance of having his works seen. For instance, a line of statues, enclosed within barriers, could be formed along the centre of the great room, a part rarely occupied by visitors. Statues might also be arranged, without any great obstacle to a proper inspection of the paintings, at certain intervals in the other rooms. However, this grievance will, we trust, continue but a little longer. The plan in agitation for giving up, on certain conditions, the whole of the edifice in Trafalgar Square to the Royal Academy, will enable that body to afford the sculptor the space to which he is entitled for the suitable exhibition of his productions.

Our other complaint on behalf of the sculptors still remains in full force, and, we fear, will so remain till public opinion forces upon Government the claims of our own artists to its primary consideration, and the wealthy patron of Art shall learn to notice sculpture at least as highly as he now estimates painting. We have seen within the last month a nobleman purchasing a single picture at the cost of £4500, or thereabouts—a work of which, whatever its merits may be, time in a century or two will in all probability leave little else than the bare canvas. Now this sum would have procured its possessor three, certainly, of the most beautiful sculptures of modern times—works that, carefully preserved, would endure for ever. We confess ourselves quite unable to comprehend this prodigal outlay upon one art, and the total indifference to another.

These remarks, although not bearing on the subject immediately before us, have arisen out of it. Mr. E. G. Papworth, jun., the sculptor of the statue here engraved, is a young artist, who was fortunate in getting a commission for the work from the late Mr. J. Needl, M.P., one of the very few of our wealthy countrymen to whom our sculptors have been indebted. But Mr. Papworth's case is an exception to the general rule, and is therefore no argument against the foregoing observations. The statue, exhibited this year at the Academy, possesses merits which are an earnest of greater things for the future. The "Surprise" is created by a hawk having fallen at the feet of the nymph with its prey in its talons.

THE SKETCHER.*

ALL lovers of Art—and who is the lover of Art who is not also a lover of nature?—all lovers then of Art and nature have, or ought to have, made the spiritual acquaintance of "The Sketcher," in the pages of *Blackwood*. "The Sketcher" was also a contributor to this Journal, but we believe, for years before his death, he had written but little on Painting. We had expected long ago to have seen these papers gathered into a collective form; truly the harvest is late, but the fruit has all the freshness and fragrance of nature. We read these papers with pleasure, as they appeared periodically in *Blackwood*, and we read them again with increased pleasure, because we meet with so little that is readable on the subject. "The Sketcher" was not an exhibitor, therefore he was known but to few beyond a certain circle; he was not a professional artist, but should have been one. The Rev. John Eagles was born at Bristol in 1784, and was placed at Winchester about the age of thirteen, whence he was in due time removed to Wadham College, Oxford, where he evinced that love of Fine Art which he cherished till the latest period of his life. He took his degree in Arts, and entered holy orders, and at an early period settled into domestic life. His first curacy was that of St. Nicholas, Bristol, to which he was appointed by the Rev. John Eden, the vicar. In 1822, he removed to the curacy of Halberton, in Devonshire, where he resided for twelve or thirteen years, during the last five years of which period the Rev. Sydney Smith was his rector; and it may be remarked that, at the time of his decease, he was engaged on a review of the works of that remarkable man. From Halberton he removed to the curacy of Winford, near Bristol, and thence to Kinnerley, in Herefordshire; but, in 1841, he relinquished parochial duty and returned to Clifton, where he resided till his death, in November, 1855. His contributions to *Blackwood's Magazine* were not confined to papers on Art, but comprehended also compositions on classical subjects, as well in verse as prose, and also essays on the topics of the time; his connection with *Blackwood* extended over a period of twenty-five years. The essays, which are now collected into a volume, are those which immediately interest us; the book bears the same title, "The Sketcher," which headed the papers in their periodical form, but the date assigned to their appearance is incorrect. They are said in the Introduction to have been "written in 1833, and the two following years." If this means that they were written and published then, as may be inferred from the statement, it is we think wrong, because we remember their appearance ten or twelve years later than this. We confess never to have seen anything painted by Mr. Eagles; it would be satisfactory to be acquainted with his works, although, without such acquaintance, it is not difficult fully to estimate his powers and understand his aims. In the brief prefatory memoir of him it is said, "His painting was a kind of hieroglyphic poetry. No artist ever loved Art more purely and entirely for its own sake. And it was a subject of regret to his friends that the exercise of the faculty of painting was in itself frequently sufficient to him as an end, and that he was himself so indifferent to the value of his own productions, that he would paint pictures one upon another, so that the same canvas bore upon its surface many pictures, no less characteristic and beautiful than the last, which disguised or hid the rest." To the friends of "The Sketcher" these records seemed worth preserving; but they had not the same value in the eyes of Eagles himself. It would never have occurred to an artist to make this observation, because every painter has expunged or cast aside the products of months—of years of labour. Not very long ago we were turning over in the studio of an eminent painter a store of long forgotten and musty sketches, when, to an observation on the merit of some of them, the guardian of the studio observed, with even more assumption than Brummell's man, "All these, sir, are *our failures*."

With respect to his feeling, his biographer proceeds to say:—"His style was formed on the great Italian masters of landscape; amongst others Gaspar Pou-

* "The Sketcher," by the Rev. John Eagles, A.M., Oxon. William Blackwood & Sons, Edinburgh and London.



A NYMPH SURPRISED.

ENGRAVED BY E. ROFFE, FROM THE STATUE BY E. G. PAPWORTH, JUNTH.



sin, and Salvator Rosa, enjoying to the last his admiration and respect. He held that almost every beautiful scene in nature contained in itself many pictures, but that there existed generally one which was more living and forcible than the rest, which it was the business of the artistic eye to select and appropriate. He even wished, if it were but by a few broad dashes and sweeping lines, to seize and secure on paper and canvas this soul of every scene." From this passage it is at once understood that, although "The Sketcher" was a student in the school of nature until the end of his life, he was yet in practice attached to the Art-philosophy of the older English school of painting.

Years ago, when we read these papers, we envied their author his elysium of Art—he has spent his life amidst all that is lightsome and gladsome. His precept was to give his scenes the charm of the *dolce far niente*; if the god has denied us the *otium*, we are to make it for ourselves, and our scenes are to be such as shall induce Astraea again to take up her abode among us. A painter of docks and thistles is not a landscape-painter, and less is a painter of styes and barns. Repose, and repose alone, is the beauty of the landscape, which in every other essential should be a poetical shelter from the turmoil of the world; and should there be any earthly and discordant element, its proportion should only be as much as should show our fancied *aurea regio*—our golden home—a debatable land between the land of faery and the every-day hardware world. "The Sketcher" does not spare Turner, and the *seruum pecus* who followed him, in speaking of pictures that make you long for a parasol, put you in fear of yellow fever and a suspicion of jaundice—scenes assuming to be subjects painted after the poetry of the elves, as hot as capsicum, where any Undine would be driven off in steam in an incredibly brief space. It is, then, nature in her middle tones that "The Sketcher" most admires; he praises the sobriety of Poussin, and the severe grandeur of Salvator. For ourselves we are not so exclusive; we can walk with Vandermeer in the moonlight, and listen to the whisperings of the prophetic stars—though Dutch they be; we can sit in "pleasant harmonie" with Albert Cuyp, even on the banks of the Dort, without wishing his canvas a whit less warm; or pass a Venetian *après-midi* with Turner, even in his sunniest hours, without wishing for a diminution of sunshine, even by one ray. As an example of Mr. Eagles' enthusiastic manner of writing, on material immediately available to the artist, we extract the following:—"Beautiful June! why is it that all painters have failed to represent the many green hues of this luxuriant month? In the early part of it, I spent some time in study among the woods opposite Clifton. They are, as I have stated in a former paper of 'The Sketcher,' the very best painting ground of a close kind. Their peculiarity of form and character I have before described; but I cannot now forbear remarking that I never was before so forcibly struck with the greens; they were of all shades, but rich as if every other colour had by turns blended with them, yet unmixed—so perfect in predominance was the green throughout; so varied likewise was the texture, whether effected by distance, by variety of shade, by opposition, or by character of ground. There was much of the emerald—not in its colour only, but in its transparent depth. The illumination, brilliant even under the shadows of the trees, in the hollows and fern-covered ascent, under the foliage, was most lovely. There, amid the depth of wood, the tall thorns, with newly-assumed elegance, mingling their blossoms, fresh and white, here in masses, there in dots, like diamond, pearl, and jewellery over a regal mantle of green, yet all with such modest dignity, and, if the expression be allowed, such affection, interweaving and interspersing the innocent gaiety; and here, retiring into the depth of shade, relieving and making the depth still deeper, yet delighting—yet delighting, as the Latin happily expresses it, *consciocare*—rendered the smaller passages complete pictures. Bring the critic to this test, and mark how nature will laugh at him in her pleasant mockery, and bid him unfold the bandage from his eyes." *Enge!* excellent Sketcher! Pontifex Maximus of Pan and the Nymphs! here we are in the splendid temple of the Dryads, imitable by the hand of mortal man: where is the sculptured acanthus like that glorious coronal of verdure, one leaf of which you could not withdraw without derange-

ment to the entire composition? Where is the Corinthian shaft like yonder pine trunk, with its red scaly rind mocking the mathematics of all plated monotonies? It is nothing to us that one Mindert Hobbima had a lark for his bedfellow to whistle him up before twilight broke into morn, who breakfasted on brown bread, and drank his earliest draught from the cups of the dew-distilling leaves: it is nothing, we say, that Mindert Hobbima has worshipped in the greenwood by sunshine and moonshine, by sober day and every other kind of light—after all, and sad to say, he is but as a donkey cropping thistles; and yet, only tell us where Mindert Hobbima was buried, and we should yield to none in ardent expression of veneration for his sylvan dust. Then there is his master, Ruydsdal, by no means so good; and also Claude, working foliage according to the old prescription—mass upon mass, light upon dark, and *vise-versa*. "The Sketcher" places before us one of the most difficult propositions in nature—photography is even at fault here; for, to say nothing of colour, the exceedingly delicate gradations of tone are wanting. We cannot proceed *per saltum*—by octaves, but we have an extensive range, from great depth to the unattainable coruscations of the sunlight. These wooded passages are always painted hopelessly flat; few things are more difficult than the determination of distances—that is, the proper relief of foliage masses, and the assignment of its place to each bouquet of leaves. Sketching in this case is of no use; nought availeth save industrious drawing and honest painting—day after day, nay, week after week, will scarce suffice for one exacting and inexorable study: any studio picture, painted from a half-hour's memorandum, were but a sorry mockery. And with respect to colour, trees have been painted of every hue—black, brown, yellow, red, and even blue; this variety, however, is gradually diminishing: yet in their attempts at green, the artists of the living school frequently fall into a cold metallic hue unlike anything in nature. Will the conventionality of tree-painting ever rise into natural representation? We are not told that our author made a sketch of the subject he so well describes—and he was right. We always thought these papers wanting in practical precept; the writer is most eloquent upon natural phenomena, but each paper should have been seasoned with a little practice. Yet he has his discovery to communicate; and although the day for the trial of new "vehicles" and texture surfaces be gone by, we will describe in "The Sketcher's" own words his process of making a copy with his starch medium:—"Having to make my priming, I wanted a substitute for glue. For this purpose I mixed up a quantity of colour, of red lead and chalk, with starch, and added to it, mixing it all up together with the spatula, such a quantity of linseed oil as I thought would fasten it. With this I made my priming, and painted my copy with the medium supplied by my scientific friend. The canvas was, however, bad, I must confess, and gave me a good deal of trouble, not from this mixture, but from other causes, and I was not satisfied with my copy. I determined to attempt a second; to accomplish this in time it was requisite to have something that would dry very fast. Finding the ground I had made of the priming to be very firm, I thought of using the same medium for my painting; and after a few trials on a small scale, which were all more or less satisfactory, I began my picture thus:—I had some starch made into a gelatinous state, and with the palette-knife mixed up with it a quantity of nut oil, perhaps two-thirds starch. With this I painted in the sky at once; it worked very freely and pleasantly, and looked so fresh and unclogged with oily matter that it was quite agreeable to the eye, and I could not help thinking it looked very like the Venetian method of getting in a picture, such as we find observable in Paolo Veronese. I should mention that I used no bladders—colours, but with this medium mixed up all my colours in powder. I then proceeded in the darker parts of the picture, for which I used less starch, and found in the process that it was best in its less gelatinous state, and that perhaps, for general use, it was best to have the starch made only so strong as just to escape being gelatinous: thus, as a fluid, it mixed better with the oil, and the proportion of equal quantities of each; it should be well mixed up with the palette-knife, and it becomes whitish or creamy in the mixing." This is the pith of the

communication; but starch and other materials have been repeatedly tried; but in what have they resulted? There are other qualities wanting in pictures besides durability; we know of hundreds of works which, had they mouldered into dust centuries ago, it had been better for Art. Again, in speculating upon media and varnishes, he says:—"The old masters used some colours which we cannot—verditer, for instance; with our oils it will change in a few days, and so of other colours. I have heard picture dealers declare that they can easily get off the paints or retouch a century old, by a process which will not touch the older. Now, these facts are grounds for inquiry; much valuable matter might be accumulated, and successful experiments made. Sir Joshua must have seen something he did not possess, or he would not have destroyed old pictures to find out the medium wherewith they were painted." Had "The Sketcher" been a professional painter, he would have given but little attention to speculation on the so-called secrets of the early painters. Reynolds believed in some alchemy known to the old masters; but simplicity in all things is the last and really the dearest lesson we learn. In what condition are now those productions of Reynolds which he himself complacently noted as successful experiments with this or that golden nostrum? They are either in tatters, or have been long since repainted by other hands. But these papers were written in the days of the vehicle mania. We have read them, we repeat, with renewed pleasure; but let not the tyro suppose that he will find elementary instruction in them—they are addressed only to experience; but so meaningless and incompetent are most recent essays on Fine Art that have fallen in our way, that we rise from the perusal of these with a double sense of gratitude.

PICTURE SALES.

On Thursday, June 26th, Messrs. Christie and Manson offered for sale the gallery of pictures, about seventy in number, known as the "Wolterton Collection." They were the property of the Earl of Orford, and had been removed to the rooms of the auctioneers from his lordship's seat at Wolterton, Norfolk. The collection included specimens of the Italian, Spanish, French, and Dutch schools, with a few examples of our own. Several of the pictures bore a high character among connoisseurs, and this attracted a large and distinguished company to the sale. It is only necessary we should note down the most important of the paintings, with the prices they realised.

'A Court-yard in Venice, with Figures in Galleries, supported by Columns,' extraordinary in perspective, and brilliant with sunlight, 160 guineas; 'The Staircase of the Doge's Palace, Venice, with a Cardinal and other Figures,' equalising, if not surpassing, the former in power and effect, 240 guineas. These two pictures were painted by CANALETTO, so we heard, for Count Alboretti, of St. Petersburg, and were purchased by Lord Orford from the executors of the count. 'Two Peasant Children,' by OPIE, 310 guineas, a richly-coloured work, and excellent in composition, that would do honour to any school—we were well pleased to see it estimated at its real worth. 'Amateurs performing the "Merchant of Venice" before a Party of the Aristocracy at Lord Mansfield's,' ZOFFANY, 140 guineas; 'Italian Landscape,' painted by SIR C. L. EASTLAKE at Rome, in 1829, 170 guineas; 'St. Mark's, Venice,' CANALETTO, 260 guineas; 'The Front of St. Mark's Church, from the Pinza, CANALETTO, 274 guineas: both of these pictures are in the artist's best manner. 'An Italian Landscape,' by BERGHEM, who has introduced into it a peasant in a red dress, two cows near a pool of water, a man on a mule, and figures on a road rising below a rock: this picture is in the finest condition—the colouring pure and silvery, its general treatment elegant, and delicate in finish. The canvas is by no means large, but it realised 470 guineas. An Altar-piece, by GIOVANNI LO SPAGNA, representing the Virgin in a red dress and blue drapery, enthroned on the clouds with the infant in her lap and a lily-branch in her hand. She is surrounded by angels; and seated below her are two cherubs with musical instruments.

The works of Lo Spagna, the contemporary of Raffaelle, are exceedingly scarce in England. Speaking of this picture, Dr. Waagen says, "It is noble in feeling, and graceful in motive; the most important I have yet met with in England by this rare master, who has so much affinity with the earlier pictures of Raphael." It was purchased at the sale for our National Gallery for the sum of 620 guineas. A figure-subject by REMBRANDT, called 'The Converted Jew,' by no means a good specimen of the master, was sold for 140 guineas. The convert is standing with his hands folded; an open Bible lies on the table before him; he wears a yellow dress and black cloak, and his head is covered with a white and gold turban. A 'Coast Scene,' by RUYSDAEL, with a storm effect. We have no doubt that this was once a brilliant picture, but it has become so black that we had some difficulty in making out the details of the subject in several parts: moreover, it has been damaged in two or three places; still it realised 300 guineas. Dr. Waagen calls it "highly poetical, and of astonishing effect." 'The Duchess d'Osuna,' attributed to VELASQUEZ, but certainly unlike the female portraits we have seen from his hand, 170 guineas. An Altar-piece, with laterals, ascribed to MATHEUS GRUNEWALD, an artist of the early German school. In the centre is the Virgin, in a green and blue drapery, enthroned on the half-moon, between St. Catherine and St. Barbara. She is offering some grapes to the infant Christ, whom she holds in her lap, while angels above are crowning her. On the inside of the laterals, or wings, are St. Ambrose in robes, and St. George in armour, standing on the dragon: on the outside, St. George, St. Clement, and a third figure. We again quote Dr. Waagen, who says, "This is the only picture by this great and rare German master that I know of in England; it displays in full measure that nobleness and grandeur of heads and figures, good style of drapery, and powerful and clear colouring which are proper to him." It sold for 130 guineas. 'A Dutch Landscape,' by PHILIP DE KONINGH, a large and coarsely-painted work, but with an extraordinary effect of sunshine, 390 guineas. 'Christ falling beneath the weight of his Cross,' MURILLO, a picture so full of deep religious feeling, such intense expression of pain and sorrow, and so delicate and transparent in colour, that in our humble opinion it is worth all the rest of the collection *en masse*; we have rarely, if ever, seen a picture that so impressed us with the idea of the sublime: it was knocked down for 600 guineas. 'The Rainbow Landscape,' RUBENS, one of a pair formerly in the Balbi Palace, at Genoa; the other is now in our National Gallery. We had heard so much of this celebrated picture, that we expected a rich treat when we attended the private view of the collection of which it was considered the greatest ornament, no less than it is thought by many connoisseurs to be the *chef-d'œuvre* of the master; but we admit we were woefully disappointed; the picture will bear no comparison with its *quondam* companion now in Trafalgar Square, nor with the 'Farm at Lacken,' the 'Summer,' and the 'Autumn,' by the same painter, in the collection of the Queen. The composition is good, and that is all the praise we can award it; in our judgment all other attributes of good painting—drawing, colour, and expression—are manifestly deficient. Lord Orford bought it, we believe, at the sale of Mr. Watson Taylor's collection for 2600*l.*; it was knocked down to the Marquis of Hertford, as we heard, on the present occasion for 4550*l.*—some one, on behalf of our National Gallery, bidding as high as 3800*l.* for it, at least it was so reported in the room. We rejoice that in this case a private purse was heavier than the public one; but even the lower sum would have been monstrous for such a work. The last picture in the catalogue was the 'Marriage of St. Catherine,' by SASSO FERRATO; the figures life-size, and altogether a work of considerable importance with reference to its peculiar character. The Marquis of Hertford became the possessor of this also, at the price of 1025 guineas.

The whole of the Wolterton collection realised 11,500*l.*: it may be called the winding-up sale of the season, for though other pictures have more recently been offered to public competition, they were not of a character to call for any especial notice. Looking at the prices which paintings, both ancient and modern, have realised this year, artists and collectors need not complain.

ART IN THE PROVINCES.

STIRLING.—A meeting, at which nearly 10,000 persons assembled, was recently held in Stirling, for the purpose of taking measures to raise a national monument to the memory of Sir William Wallace, to be erected on the summit of the Abbey Craig, near that city. The design for the monument is to be submitted to public competition among native artists—that is, we presume, Scottish artists: if so, the example is one which it would be well for us who live south of the Tweed to follow, whenever a national testimonial in honour of some distinguished character is proposed: so far, that is to say, that it should be the work of a *British* artist, from whatever part of the United Kingdom he may chance to come.

NORWICH.—The annual distribution of prizes to the pupils of the Norwich School of Art took place on the 3rd of July, the Mayor, Mr. J. G. Johnson, presiding on the occasion. At the same time, the Report of the Committee for the past year was read to the visitors: from this document we learn that the attendance of pupils, and their general progress, are of a nature to afford entire satisfaction to those who interest themselves in the welfare of the school. The male public class now includes 122 pupils, and the female public class 16. There are also 32 in the male especial and intermediate classes, and 29 in the ladies' class: the total number of pupils, therefore, is now 199. At the recent exhibition in London of drawings and designs from the Schools of Art throughout the kingdom, the pupils of the Norwich School carried off a greater number of prizes, in proportion to the population of the city, than any similar institution elsewhere. The scholarships were awarded thus:—Mr. Gurney's, M.P., of £20, to George Easter; Mr. Warner's, M.P., of £12, to James Reeve; Mr. R. Chamberlin's, of £10, to H. E. Blazey. Prizes given by Mr. Claude Nursey, head-master of the school, were awarded to James Reeve and J. Huggins, for the most regular attendance. The next Fine Art Exhibition in Norwich will be opened in the month of October.

CHELTENHAM.—A testimonial which must have been most gratifying to the noble recipient, the venerable Lord Northwick, has recently been presented to his lordship by the inhabitants of Cheltenham and its vicinity. Lord Northwick, as many of our readers are aware, is one of the most liberal patrons of Art of modern times: his mansion, Thirlestane House, near Cheltenham, is filled with pictures of all countries and periods; consequently, it is one of the "lions" of the town—especially as the inhabitants and visitors are permitted free access to the galleries on frequent and suitable occasions: it was to testify their sense of his lordship's courteous liberality that the testimonial was presented to him. Nothing could have been more appropriate to the occasion. Lord Northwick, surrounded as he is by such an infinite number and variety of beautiful works of Art, paintings, sculptures, and articles of *cets*, would have probably been indifferent to a vase or cup—the ordinary kind of testimonial—except as a mark of the good feeling of his neighbours. The committee, therefore, decided upon having a suitable address, written on vellum, and beautifully illuminated, and to enclose it in covers of carved ebony, with massive mountings of oxidised silver and gold, in the style of the fifteenth century: the Northwick arms occupy the centre, surrounded by emblems of painting, sculpture, &c.; the large medallions being enriched, in relief, with medallion portraits of some of the most distinguished ancient artists—Cimabue, Raffaelle, Michael Angelo, Cellini, &c. The address was written and illuminated by Mr. C. Shaw, the eminent medieval decorator; and the execution of the covers and the silver-work, were entrusted to Messrs. Martin, Bassett, and Martin, extensive silversmiths in Cheltenham, whose taste and skill in this matter are highly creditable. The address, containing upwards of seven hundred signatures, headed by the names of Earl Fitzhardinge and Lord De Saumarez, was presented to Lord Northwick by a numerous delegation of the inhabitants. It would be unfair to omit from this notice the name of Mr. E. Williams, an artist residing at Cheltenham, whose portraits are not unknown at the Royal Academy Exhibitions; he took great interest in the "getting up" of the testimonial, to which his taste and artistic knowledge lent considerable aid.

LIVERPOOL.—At a recent Special Meeting of the Liverpool Architectural and Archaeological Society, it was unanimously resolved, "after due consideration of the correspondence printed by order of the House of Commons, on the subject of the difference between Sir Charles Barry, R.A., and the Government, as to the rate of remuneration for that gentle-

man's services as architect of the New Palace at Westminster; this Meeting is of opinion that the grounds upon which is based the refusal of the rate of payment, established by long custom, of 5 per cent., are altogether untenable." The resolution proceeds to state the reasons for the opinion held by the members of this Association, which are too long for us to quote, and calls the attention of the Royal Institute of British Architects, as the chartered representatives of the profession generally, to the subject, with a request that they will take such steps as may seem to them advisable to assert and maintain the due claims of the profession.

A memorial of the late Archdeacon Brooks is about to be placed in St. George's Hall, Liverpool: it is to consist of a statue of the Archdeacon, habited in his clerical robes. A sum of upwards of £1800 has been collected by voluntary subscription to defray the cost of the work, which will be executed by M. B. E. Spence, an English sculptor resident in Rome, some of whose productions have been engraved in the *Art-Journal*. Mr. Spence was the successful competitor out of several sculptors who sent in designs.

PAISLEY.—On the 28th of June the annual meeting for the inspection of the works of the students in the Paisley School of Art, and for the distribution of awards, took place. The meeting was held earlier in the year than has been customary, in consequence of the alterations recently made in the arrangements of the department of Art in London, among which is the plan now adopted of sending an inspector to the various provincial schools to examine the works of the pupils and award the prizes; and it is his duty to see that the drawings, &c., which have gained for their authors these marks of merit are sent off to London. The Paisley School, during the past year, numbered 156 pupils, of whom 72 were new ones. Sixty drawings and paintings, the work of twenty-four students, were exhibited at this and a previous meeting in November last, and twenty-four works out of this number of sixty, medals were awarded. The school appears by the Report to be in a satisfactory state. We see that the directors have in some instances awarded as prizes volumes of the *Art-Journal*: we may, perhaps, be permitted to say without being accused of egotism or presumption, that the varied information on all matters of Art offered in our pages renders it a book of peculiar value to the student, whatever branch of Art he may practise, whether appertaining to the Fine Arts or the Industrial.

EDINBURGH.—A statue of the late Professor Wilson is about to be erected in this city: Mr. Steel is the sculptor to whom the work has been entrusted; his model for the cast is, we hear, in a very forward state.

The prizes for the competition drawings, paintings, and models of the students attending the School of Design, under the auspices of the Board of Manufactures, were distributed at the National Gallery, in Edinburgh, on the 7th of July. Lord Murray occupied the chair, and distributed the prizes. Mr. A. Christie read the report on the department of architecture and ornament, which stated that the number of students who attended the classes in this department during the session was 411, and the number during the previous session 314; showing an increase of 97. Among the students were—painters, 14; sculptors, 3; architects and engineers, 30; draughtsmen, 4; engravers, 6; house-painters, 8; ornamental painters, 1; general engravers, 10; ornamental engravers, 3; wood carvers, 16; glass stainers, 6; brassfounders, 3; joiners and cabinet-makers, 7; marble cutters and stone-carvers, 3; mechanical engineers, 3; pupil teachers, 37; schoolmasters, 3:—total attendance on the male classes, 231. In the female classes there were—amateurs, 57; schoolmistresses, 20; and pupil teachers, 73:—total female pupils, 180. The class for practical architecture had suffered from the severe illness of Mr. Christie during the winter, and the drawings were therefore few in number; but during the vacation the students in this class had executed a number of drawings, which Mr. Bryce examined. The report adverted to the want of accommodation in the present rooms. During the session the number of students in these departments had amounted to ninety. In the antique, the progress of many of them had been very gratifying, and in general was very good.

RICHMOND.—An Art-exhibition was opened here on the 15th of July, under the patronage of the Duchesses of Gloucester and Cambridge. Pictures, bronzes, porcelain, and other works of Art, are among the numerous works contributed by the inhabitants of this locality,—one of the most picturesque in the vicinity of the metropolis, and a favourite resort of numerous wealthy and aristocratic families. The charge for admission is sufficiently moderate to allow the humbler classes to visit the exhibition.

THE CRYSTAL PALACE,
AS A TEACHER OF ART AND ART-MANUFACTURE.

PART II.

We rejoice to know that, under a more liberal and enlightened administration, such arrangements have been made to meet the requirements of Art-Manufacture as cannot be other than satisfactory; as yet, however, results are not sufficiently manifest in the Art-Courts, or in passages that lead to them, where several valuable exhibitors "show" their goods. We repeat our conviction, that so desirable an opportunity for the exhibition of improvements has never been offered to the producer; every advantage he can require is here placed at his disposal—ample space, good light, and his own arrangements for display; while visitors of all orders and classes, from the very highest to the comparatively humble, are continually present by thousands to ascertain their wants, and to study the best sources from which they may be supplied. These are gains of no little moment; and we cannot doubt their being appreciated by those who will give the subject consideration. But it is quite certain that to achieve the great object of rendering the Crystal Palace usefully available in this respect, the public must be induced to resort to it for the purpose; which can be done only by activity among the manufacturers, who *must*, if they desire advancement in this quarter, furnish with proper "samples" the Courts dedicated to their several Arts. By a judicious arrangement the Directors, although they require that a distinction be made between

works for exhibition and works for sale—placing the former in the Courts and the latter in the Galleries—willingly accord the aid in their power for giving publicity to *all* the productions of the exhibitor; and there is no difficulty in the way of making known, that he who labours for reputation in one place strives for remuneration in another. We desire to see the principle more entirely carried out, and we have no doubt it will be so when "good things" are supplied more abundantly: we hope ultimately to see in the Art-Courts only what is really excellent, and to be referred to the bazaar galleries for productions of the ordinary character of trade.

At present there is a mixture, both above and below, which is to be regretted; many productions of merit being in the former, while in the latter we find a supply of articles that bear but little, if any, relation to Art.

THE SHEFFIELD COURT, to which we now direct the attention of our readers, may be described as full, or nearly so; but while of works in steel there is a very ample contribution—and it is such as largely sustains its "world-wide repute" in its staple trade—there is but one contributor of that for which the town has been also long celebrated; so closely indeed have PLATED GOODS been associated with Sheffield, as to have very generally obtained distinction as "Sheffield ware." We naturally look into this Court, therefore, to know who are its various producers, what their relative merits, what their several classes, and to whom purchaser is to apply for that which he requires. In illustrating this branch of our subject, we are limited to the works of MESSRS. JAMES DIXON AND SONS—a firm long established and of

admitted supremacy, it is true, but by no means the only one in Sheffield by which works of excellence might have been contributed. This want of fair rivalry—of wholesome competition—is therefore to be deplored. But we may expect that, ere long, the evil will cease to exist; indeed, we have reason to believe that at the present moment arrangements are making in Sheffield by which this important branch of its commerce will be adequately represented, and that competent agent has been engaged, to whom the charge of its interests will be intrusted.

The supremacy which Sheffield has maintained for nearly a century, has been of late years sustained and advanced by a system of plating goods on nickel silver (still continuing the fire-plating process), and mounting such articles with silver—by this mode a far better and much more lasting article is produced; for time effects no mischievous results by wearing away the coating, and making the copper appear; indeed, for all purposes of use, and even elegance, the object thus supplied has all the value—except the intrinsic value—of the pure metal. It is to this important feature of their produce that MESSRS. DIXON require us to direct special attention, and which demands consideration on the part of all who examine the large cases of "goods" so prominent in the Court, and which contain varied and numerous specimens of the manifold productions of their extensive factory; this fact will be therefore borne in mind while reading the observations we shall presently offer. It may be well, however, here to state that a hundred years have passed since the art of plating on copper by the "fire process" was discovered. An ingot of copper and silver are united



THE SHEFFIELD COURT, CRYSTAL PALACE.

in a redhot furnace, and adhere so firmly that they become as one metal; and to whatever length this is "rolled" the metals continue united. Recently the house of James Dixon and Sons have adopted this mode of plating on nickel silver, and, as we have said, mounting the ornamental part with silver. The foundation of the plate being harder and whiter, this description of "Sheffield-plate" consequently becomes superior to that for which Sheffield has been so long celebrated.

THE SHEFFIELD COURT is one of a range of courts on the south side of the Palace; it is sur-

rounded by small glass cases, which contain examples chiefly of cutlery; in the centre is an ottoman, decorated with specimens of a more refined order, while at either side are the large cases of the manufacturers under notice: various "tools," principally contributed by the world-famous firm of TURTON, are scattered (but with due regard to order) about; but excepting knives and razors, the goods thus exposed have not been much subjected to the influence of Art; it is likely, however, that in the course of these papers we may be called upon to engrave and to describe some of these objects upon

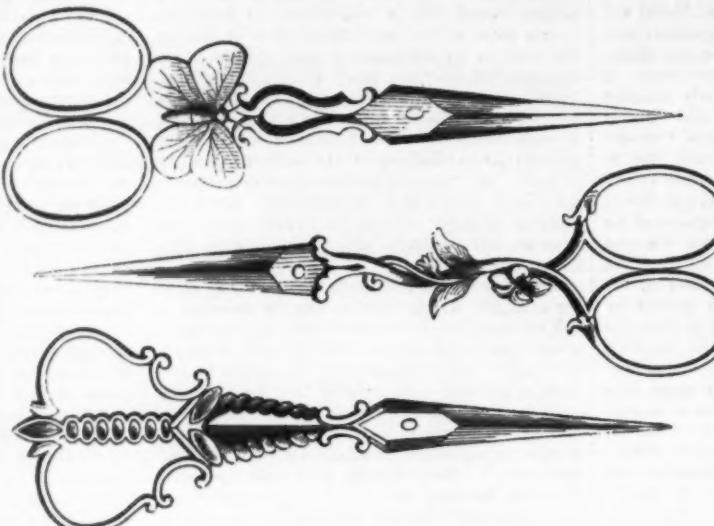
which more than ordinary care has been exercised, and which have been, as far as they can be, made ornamental as well as useful.

Surmounting the ottoman which occupies the centre of the hall (and on which is about to be placed a statue emblematic of the town) are arranged some very fine specimens of manufactured steel—richly engraved and ornamented razors of MESSRS. Nowill and Sons, skates of MESSRS. Marsden Brothers, and scissors of MESSRS. Thomas Wilkinson and Son. As we have intimated, in the cases around the walls are varieties of goods—the famous

fabric of the great capital of the manufacture; the more prominent are—a case containing at least a hundred different patterns of razors, the works of Stephen Martin; knives of as many different kinds, steel and plated, the contributions of John Walters and Co. Almost as numerous is the collection of Unwin and Rodgers. The case of Wilkinson and Son is full of very beautiful examples of scissors of many and varied forms—those which manifest design, and are exceedingly elegant, and those which are for common use. Three of these we introduce on this page. The steel and plated knives and spoons of Messrs. Parkin and Marshall will attract and deserve notice; while the case of needles of Messrs. Cocker and Sons demands especial attention, as exhibiting the process, from the raw bar to the finished article with the gold eye.

The two cases of Messrs. Dixon, which range at either side of the ottoman, contain a large number of examples of the produce of their justly-celebrated factory in Sheffield—an establishment with ample resources, so extensive, indeed, as to give employment to more than six hundred persons, and producing a considerable amount of those results which find their way not only throughout England, but into every part of the world. In the one case is the "plated ware," and in the other is "the Britannia-metal ware"—a ware that has acquired universal fame for its usefulness in "constant service," which is manufactured in every possible variety of form and shape, and applicable to almost every conceivable

purpose of domestic requirement. From the very abundant objects supplied to us by these two cases we select but four objects—a tray of remarkably good design, and engraved skilfully and gracefully;



a tea-urn of excellent and convenient form; a soup tureen of admirable proportions; and a side-dish of exceeding elegance. Among those we have passed over will, however, be found many most desirable

examples of Art-manufacture; and, as a collection, it undoubtedly manifests great advance—an advance fully keeping pace with that improved taste, that desire (so general as to be almost universal) for the judicious combination of elegance with utility which is becoming more and more a leading characteristic of the manufacture and the workshop in all our productive cities and towns.

Still, as we have stated, Sheffield is not sufficiently represented—it's stores of wealth are barely indicated here. Before these papers are finished it is probable, therefore, we shall return to this branch of our subject; for we believe arrangements are in progress for more adequately and justly exhibiting to the world the numerous productions of this renowned capital of wrought-iron produce.

The trade of Sheffield to all parts of the world is immense; its reputation for articles of steel dates back to a very remote period: Chaucer celebrates the "Sheffield whittle," and long before his time, when Sheffield was "near Rotherham," and the serfs gathered about the castle of their liege lords the Talbots, "great Earls of Shrewsbury," the knives of their production were famous throughout the land. As we have said, however, it is little more than a century ago since it was discovered how nearly plated goods could be made to represent silver; hence has grown a commerce which gives employment to tens of thousands, and has made "Sheffield" almost as well known as London "the world through."



THE PLATED WARE OF MESSRS. DIXON AND SONS.

Hence, we again pass to THE CERAMIC COURT, which, now near its completion, more than realises the anticipations formed of its success, and worthily ranks amongst the most valuable and attractive features of the Crystal Palace. Sufficient works have been received to fill the spaces allotted to their reception; the greater portion of them are arranged, and the whole plan, now fully developed, assumes a character of the highest importance and utility.

Such a collection, submitted to public inspection, cannot fail to be largely influential in stimulating our manufacturers to still advancing efforts in a branch which has of late years made such considerable progress; and we learn from Mr. Battam, with

much gratification, that the collectors, who have so generously favoured him with loans of specimens, have also further extended the value of their co-operation, by permitting sketches to be made for illustration of the most remarkable and valuable works, thus affording an additional means of publicity, tending to facilitate the realisation of the advantages we predict from their study. The exhibition will also foster and extend among the general public a due appreciation of the capabilities and resources of a manufacture, which includes within its range the production of works of such varied beauty.

The Ceramic Court is divided into two compartments, which are thus appropriated:—the inner one,

which fronts the terrace side of the building, is devoted to a classified arrangement of plastic art, from its earliest operations to the present time, and abounds in illustrations of great interest. The pottery and stone ware includes examples of the early Roman, of the vases of Etruria, the enamelled fabrics of Lucca della Robbia, amongst which one with a Virgin and Child, encircled with a garland of fruit and flowers, is an extremely fine specimen, as also a Negro Boy, life-size, the face being most truthful and expressive. Proceeding on, we come to a remarkably important collection of majolica ware, chiefly lent by ISAAC FALCKE, Esq., from his private collection; and these examples testify to considerable judgment

on the part of the collector, for they are of very high merit and value. We have in this series illustrations of the earliest productions, in which the Moorish type is strongly evident, together with the wares of Pesaro, with their various metallic lustres, those of Castel Durante, Gubbio, Urbino, Faenza, &c. &c., including authenticated examples by Geronimo, Andreole, Giorgio (who invented the ruby-gold lustre in 1525), Orazio Fontana, &c. &c.

Of the stone ware of the Rhine (sixteenth century) there are many interesting specimens. The celebrated Jacqueline of Holland, after her abdication, in 1433, retired to the Castle of Peelingen, near Leyden, and there gave her personal superintendence to the advancement of this manufacture. The result of the trials and labours of the immortal Bernard Palissy, also find registration in some important examples,—the inspection of which naturally and forcibly awakens the recollection of that indomitable energy and perseverance, which, amidst scenes that would have crushed any ordinary spirit, sustained this "glorious potter" to a protracted though final success, which has lent an imperishable lustre to his name and country.

Other examples of manufacture of less importance, but necessary to the completion of an historical collection, bring us to the pottery of our own time and country.

The porcelain commences with examples of the Chinese, with whom it appears, according to M. Stanislas Julien, it was common in the time of the Emperor Han, B.C. 163. Amongst the specimens are three magnificent vases, upwards of five feet in height, a pair of large cisterns, and a variety of miscellaneous articles; also specimens of the porcelain of St. Cloud—Bötticher's Saxon porcelain leading successively to the marvellous productions of the best periods of Dresden, Sévres, Berlin, Vienna, &c. &c. The early English of Chelsea, Derby, Worcester, Bow, &c. &c., is also well represented.

The collection of Dresden manufacture is of very considerable extent and beauty, including the variety of styles for which that royal establishment has been so long famous. In painting and gilding there are many remarkably fine examples of the early oriental patterns, of the pastoral vignettes, and subjects historical and mythological. The figure-painting of the Marcolini period is extraordinarily fine, and fully

warrants the estimation in which the works of that time are specially held. The porcelain figures and groups of the same



manufacture are represented in some number, and of considerable size. A most important work is the group of

"Apollo and the Muses on Mount Parnassus," the base of which is three feet long, and the subject nearly three feet high. It is a fine example of the style, and of great value—lent by Mr. DAVID FALCKE, of 92, New Bond Street, who has also contributed some very beautiful examples of the various decorations applied to the highest class of the foreign manufactures.

This portion of the collection has been considerably enriched by a very liberal loan from HENRY PORTER, Esq., of Wenslade, who possesses, amongst a large and valuable miscellaneous collection, some singularly fine specimens of old Dresden ware, purchased during a lengthened residence in that city, where his family occupied the Marcolini Palace, in which the finest examples of the manufacture, executed while under the directorship of the Count Marcolini, were deposited. Amongst these is a group of large dimensions, representing a Temple of Bacchus, with groups of Bacchus and Ariadne, and fawns dancing, &c. The modelling is of rare excellence, and makes us regret the glazed surface, which so materially detracts from the sharpness of the work, and causes a flicker that destroys the effect of the light and shade. This group was used as a plateau upon the banquet tables of the electors of Saxony.

A pair of pheasants, life-size, from the same collection, is also remarkable for the fidelity and spirit of the modelling, and the success with which the difficulties of their manufacture have been overcome. These birds, together with another pair, also in the possession of Mr. Porter, formed prominent objects in the state rooms of the Marcolini Palace, at the time it became the residence of Napoleon I. at the siege of Dresden.

In examples of Sévres porcelain the Court is singularly rich. We referred, in our last number, to the magnificent specimens of the painted and jewelled ware, together with the exquisite portraiture embellishing so many of the beautiful and costly works lent by General the Hon. Edward Lygon. To these is now added a very important addition from the collection of Mr. David Falcke; and first in importance of these examples are the exquisite specimens of the service of *plat-tendre*, made by the express order of Louis XVI., and exhibited at the Christmas fête at Versailles, in 1783. A large portion of this service was bought by George IV., and is now in the possession of Her Majesty, at



THE VASES, ETC., OF MESSRS. MINTON AND CO., EXHIBITED BY PHILLIPS BROTHERS.

Windsor Castle. Each piece contains five medallions of historical and mythological subjects, painted

with a power, freedom, and, at the same time, finish of detail surpassing anything we have ever seen on this material. Popon and Guet are the artists whose taste and skill have imparted so high and

permanent a value to these productions—a value not dependent upon the duration of a fashionable caprice, but resulting from the intrinsic excellence of the works themselves.

A number of vases, *déjeuner* trays, plates, cups and saucers, also of Sévres manufacture, furnish varied exemplifications of its perfection.

The specimens of Vienna are numerous and of high quality, the painting of some of the figure subjects successfully rivalling that of Sévres; whilst the gilding, both in colour, delicacy of manufacture, and the peculiar prominence with which it is raised upon the ware—presenting quite the appearance of a fine embossment—is altogether unique.

We can but note in our present number the examples of Berlin, Naples, Spain, Venice, St. Petersburg, &c. &c.—these we shall take a future opportunity of bringing under review.

We have much pleasure in stating that LADY ROLLE has kindly and liberally lent some valuable specimens from her important collection. Prominent amongst these is a pair of magnificent vases of the imperial manufacture of St. Petersburg, presented to Lady Rolle by the Grand Duchess. These vases are above three feet high, and of excellent manufacture; indeed, the painting of the landscapes, seaport views—one a sunset, and the other a moonlight scene—are wonderful examples of the art. We shall hereafter refer to other works generously deposited here by Lady Rolle.

The English examples present very fine specimens of Old Chelsea, Derby, Worcester, Bow, &c. &c.

The Ceramic Court also possesses one of the finest selections of the Wedgwood-Flaxman wares ever offered to public inspection. It numbers upwards of three hundred specimens, and is indeed so important, both retrospectively and prospectively, that we shall comment fully upon it in future number. England may well be proud of what we must now regret to call *past successes*—successes we trust this exhibition will tend to revive and extend. One of the original fifty copies of the Portland Vase, together with a great variety of vases, candelabra, cameos mounted in jewel cases, watches, &c. &c., a service of terra-cotta, mounted in silver, formerly belonging to Queen Adelaide, are conspicuous objects. This series of the Wedgwood-Flaxman ware is kindly lent by Isaac Falke, Esq. We purpose selecting some of the specimens for illustration. For our illustrations this month, we have selected only those of Messrs. MINTON & CO., of Stoke-upon-Trent. A very brief description of these articles will suffice. They contribute a number of large and important works in the style of the majolica, but adapted with such taste, and at the same time originality of treatment, as to give them quite a special character. The Minton-majolica is one of the most successful revivals of modern pottery; the spirit of the early works is evidenced in the reproductive style, and there is, both in the materials and manufacture, in the models, in their manipulation, and in their decoration, a very marked and acknowledged superiority. Some of the examples are of large dimensions, as cisterns, vases, &c. &c. These have been manufactured expressly by Messrs. Minton, and are exhibited by them. There are also a number of porcelain vases, several of which were included in the works that gained for Messrs. Minton and Co. the "grande médaille d'honneur" at the Paris Exhibition last year. We have selected some of these for illustration (*vide page 255*). The first in the group is of graceful form, the figures exceedingly well painted, and with a degree of boldness not usual in porcelain; the next vase is of the celadon-green, extremely beautiful in tint, with Alhambresque borders, well relieved in colours and gold; the Cupid Candlestick, in Parian and gold and turquoise, is a very tasteful design; the vase with medallions (one of the last works of this firm) is of exceeding beauty, the turquoise ground very brilliant,

and the general features of the design very happily rendered—the perforations introduced in the or-

the present proprietors of the London dépôt of the old Worcester Works in New Bond Street, formerly Messrs. Chamberlain's—the manufactory belonging now to Measrs. Kerr and Binns, to whose spirited exertions we have frequently had occasion to refer.

The other illustration on page 255, represents one of the most prominent pieces of the celebrated dessert-service produced for the Exhibition of 1851, and purchased by Her Majesty for presentation to the Emperor of Austria. This was the most costly and extensive work ever produced in England, and the quality of design, merit of the models, and technical talent displayed in the various manufacturing processes (of formidable difficulty in such a work), have rarely if ever been surpassed in modern Art. It is executed in Parian, in combination with porcelain, enamelled and gilt with great delicacy.

The tripod of Messrs. Minton, on this page, is placed in the centre of the outer court, and is a very beautiful and attractive feature, as well as a great triumph in the "potter's art." It is a duplicate of the work which created such a sensation at Paris last year. We should be gratified to hear that commissions were given for a production that entails so much credit, both as regards taste and enterprise, on the manufacturer. The two garden-seats, at either side of this tripod, are very beautifully decorated; and the smaller *jardinière* which heads the page, is of much grace and originality.

Many important works from the manufactory of Messrs. Minton & Co. are near completion, and will be deposited in due course. These will include a colossal vase, modelled by the Baron Marochetti expressly for that firm. The important collection from Mr. ALDERMAN COPELAND's manufactory shall have our attention in next number, when we shall engrave some of the most remarkable of his productions.

A large number of the best examples of Messrs. RIDGWAY, BATES, and Co., of the Staffordshire Potteries, have been arranged, but too late for our present notice; and we hope and believe that arrangements are making, by which all the leading potters of Great Britain may be fairly and adequately represented. Indeed, we shall consider that Mr. Battam's task is not complete until this great purpose has been accomplished—that of exhibiting Ceramic Art as it now exists in this country—by one or more examples of every meritorious producer.

In thus giving prominence to the many admirable works exhibited by Messrs. Minton, we do but justice to the high position which that firm occupies in the estimation, not only of England, but of Europe and America. Mr. Herbert Minton, an enlightened and liberal gentleman, has been indefatigable in his efforts to advance the Art of which he is a foremost representative. Wherever talent was to be found, he sought it out and made it available; some of his principal artists are Frenchmen, and their employment must have given strong impetus to movements at "the potteries"—stirring up those energies which competition and wholesome rivalry always excite, and which are ever productive of public benefit. Mr. Herbert Minton may review his long career of success with justifiable pride; for while it has been honourable to him it has been beneficial to his country. He can remember when a good work produced in Staffordshire (always excepting the produce of Wedgwood) was rather the result of accident than of design. It is not so now; excellence begets excellence; to improve public taste in any branch of public requirement, is to advance a desire for improvement in all; the changes for the better which have taken place in the productions of the potteries—and which are patent to the world—are only parts of that general progress in Art-Manufacture which has, undoubtedly, of late years elevated the national character, and essentially promoted British commerce. Foremost in the list of men who must be—now and ever—regarded as public benefactors, will be the honoured name of HERBERT MINTON.



phæsque character, arranged and coloured with great care.

These works are exhibited by Messrs. PHILLIPS,

THE TURNER BEQUEST.

THE number of *pictures*, including those of "every kind," some of which are slight sketches, or merely "laid in," bequeathed to the nation by the late J. M. W. TURNER, R.A., and now national property, amounts to three hundred and sixty-two. The following is a list of ninety-eight of the principal works. Many of these are of high finish and of great value, but some of them are of comparatively little worth. How many of these will be eventually "hung" is, however, uncertain.

1. Richmond Hill.
2. The Decline of Carthage.
3. Death of Nelson.
4. Apuleia in search of Apuleius.
5. Bay of Baiae.
6. Hannibal crossing the Alps.
7. Crossing the Brook.
8. Frost Scene.
9. Avalanche.
10. Steamer in a Snowstorm.
11. Bligh Sands.
12. Fort Ray-dael.
13. Greenwich Hospital.
14. Kingston Bank.
15. Battle of Trafalgar.
16. Companion to ditto.
17. The Garreter's Petition.
18. View in Venice.
19. Ditto.
20. Ditto.
21. Ditto.
22. Lord Percy.
23. Watteau Painting.
24. The Tenth Plague.
25. Ulysses deriding Polyphemus.
26. The Walhalla.
27. Apollo and Daphne.
28. Queen Mab's Grotto.
29. Aeneas relating his Story to Dido.
30. Mercury sent to admonish Aeneas.
31. The Departure of the Fleet.
32. The Visit to the Tomb.
33. Steam Speed and Rain.
34. The Téméraire.
35. Van Tromp.
36. View in Venice.
37. Ditto.
38. Ditto.
39. Ditto.
40. Ditto.
41. Shadrach, Meshach, and Abednego.
42. Burial at Sea.
43. The Sea Nymph.
44. Masaniello.
45. The Angel of the Sun.
46. Blacksmith's Shop.
47. Eve of the Deluge.
48. Moses writing the Book of Genesis.
49. Windsor Park.
50. Rome.
51. Childe Harold's Pilgrimage.
52. Vision of Medea.
53. Caligula's Bridge.
54. Shipwreck.
55. Orange Merchant going to Pieces.
56. Calais Pier.
57. The Morning of the Chase.
58. Apollo and Python.
59. Hero and Leander.
60. The Field of Waterloo.
61. The Deluge.
62. Boat's Crew running an Anchor.
63. Rome.
64. Destruction of Sodom.
65. Carthage (Mr. Broadhurst's Commission).
66. The Garden of the Hesperides.
67. Phryne going to the Bath.
68. The Loretto Necklace.
69. A Holy Family.
70. Abingdon.
71. Windsor.
72. Jason.
73. The Birdcage.
74. Waterfall.
75. Pilate washing his Hands.
76. Whale-fishing, No. 1.
77. Ditto. No. 2.
78. Ditto. No. 3.
79. Regulus.
80. Landscape with Rainbow.
81. Orvieto.
82. Rizpah.
83. Tapping the Furnace.
84. Home.
85. St. Malives.
86. Cattle in Water.
87. Richmond Bridge.
88. Aeneas and the Sibyl.
89. Cows on a Hill.
90. The New Moon.
91. Bacchus and Ariadne.
92. Portrait of J. M. W. Turner.
93. Welsh Cattle.
94. Mountain Scene with Castle.
95. Study of Trees.
96. River Scene, Moonlight.
97. Town View.
98. Marine Subject.

The remaining two hundred and seventy are, we presume, little better than canvases; but the collection of *pictures* is independent of the *drawings*, which are also very numerous—from mere sketches to finished works; these will probably go to the British Museum—at all events for the present. We trust at no very distant period, however, the productions of pure Art—the property of the nation—will be gathered into one collection.

When the "Turner Bequest" will be exhibited to the public is still uncertain; it is not, we believe, intended to be seen at the National Gallery: and will probably be kept apart until the building at Kensington Gore is ready for its reception. To show it in Trafalgar Square is out of the question. It would be difficult to estimate the value of this magnificent bequest; which may be accepted, however, as another proof how rapidly the national wealth in pictures would accumulate, if the nation really courted such acquisitions, and erected a building fit for their reception.

In consequence of the apathy that has prevailed, we have lost several rare and valuable collections, and it would seem as if the evil were likely to continue; for, in consequence of the recent decision of the House of Commons, we appear to be as far off as ever from a consummation of long cherished hopes.

The "Turner Bequest," and the "Vernon Gift," ought surely to convince the Government—and Parliament also—that "delays are dangerous." We could name several "collectors" who are awaiting a decision in this respect, to know whether the country is to be enriched, or the auctioneer employed.

THE GIOVANNI BELLINI.

THE following letter—addressed by Dr. Waagen to the *Times*—will, we imagine, entirely disabuse the public mind in reference to *one* of the national pictures. The letter had best be left, without note or comment, to speak for itself:

"TO THE EDITOR OF THE TIMES.

"SIR,—I had hoped that a letter signed 'William Coningham,' regarding a Virgin and Child, by Giovanni Bellini, in the National Gallery, which was printed in the *Times* of last Friday, the 11th, would before now have been replied to by one of the numerous English gentlemen known to possess a true knowledge as well as love of Art. To my surprise, no such reply has appeared, and I therefore feel myself justified in requesting a place in your columns, which I should not otherwise have assumed. It is possible that those gentlemen may have considered any refutation of Mr. Coningham's letter as unnecessary; and, were the general public as enlightened on these subjects as they, I should entirely concur in their silence; but this is not the case. The inordinate presumption, therefore, which asserts this Virgin and Child by Giovanni Bellini to be 'spurious and vamped up,' of the lowest type of Art, 'extensively daubed over and repainted,' 'for educational purposes utterly worthless,' &c., without taking the trouble of giving a single proof of the truth of such assertions, is, unfortunately, but too well adapted to mislead; for it is natural to believe that a writer who assumes such a tone of condemnation must be very sure of the correctness of what he advances. Under these circumstances, and considering the deep interest I have for many years taken in all matters concerning Art in England, and the confidence which many in this country are pleased to place in me, I feel it my duty towards those who love Art, as distinguished from those who may be supposed to have a knowledge of it, to point out somewhat in detail the untruthful and untenable nature of Mr. Coningham's statements.

"I am acquainted with most of Giovanni Bellini's works, in Italy, France, England, and Germany, and, setting the indubitable signature on this picture in the National Gallery entirely aside, I know of no Madonna and Child by him which, as regards the question of genuineness, more decidedly bears the stamp of his hand. At the same time, in intensity of religious feeling, regular beauty of the heads, masterly rendering of every portion, and deep and full harmony of colour—in short, in all that most constitutes the merit of a picture, it surpasses every other example of this subject by the master I have hitherto seen. The mother and the divine infant are both holding the apple—the symbol of the fall; and in the expression of elevated and resigned sorrow which pervades the heads, the painter has intended to depict the pathetic consciousness of the Saviour's stupendous mission. The heads and hands of each, and the body of the child, are modelled with a plastic power and roundness which bear witness to the painter's having devoted all his energies to the task; while the warm brownish tones of the flesh, the dark but luminous colouring of the red and blue draperies, and of the green curtain, are in deep and earnest harmony with the solemn import of the subject.

"Further, as regards the preservation of the picture, I have met with few specimens of the old masters which can be said to be so faultless in this respect. Seldom, indeed, is the original surface—shown in the draperies commonly by a ridgy inequality, and in the flesh parts (in the masters of the fifteenth century who painted in oil) by a fused and enamel-like smoothness—seen in such a perfect state of preservation as in this picture. To any one the least versed in such matters the mere idea of overpainting is in this case simply ridiculous; and it must be owned that Mr. Coningham has showed no common degree of boldness in challenging the public to support him in such a declaration.

"For the reasons above stated, therefore, I am at a loss to discover any better grounds than ignorance or malice for all Mr. Coningham has advanced in his letter. Here the proverb, '*Ex ungue leonem*', may be justly quoted, for to these sources may be traced every article regarding the National Gallery

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"I am, Sir, your obedient servant,

"GUSTAV WAAGEN."

"Athenaeum, July 14."

Mr. Coningham has attempted a reply to this letter, in which, after speaking of the "insolence" of Dr. Waagen, he seems content to let the public judge by whose "authority" they will be guided: and the public will so judge. Dr. Waagen is known all over Europe as a gentleman of the nicest honour; his integrity has never been questioned; his judgment, based on large and long experience, is admitted in all the galleries of the Continent, and by all the learned in Art, as a guide as unerring, at least, as that of any living connoisseur; his published works are open to all. In this contest, therefore, the combatants do not enter the arena on equal terms.

ART IN CONTINENTAL STATES.

PARIS.—M. Yvon has been commissioned by government to paint a picture of the "Capture of the Malakoff" on a large scale. The artist has just returned from the Crimea with a portfolio of studies and sketches, in the execution of which he has passed the last six weeks. It is also said that Couture has received an order to paint the "Baptism of the young Prince Napoleon," and that the sum of 80,000 francs is allowed for that purpose.—The editor of the *Revue des Deux Mondes* has been condemned in 200 francs, and M. Gustave Planche in 300 francs and expenses, for having severely criticised a portrait of the Queen of Spain, by M. Madrazzo, the celebrated Spanish painter. This painting was represented as in the Grand Exhibition, which was not the case; hence the judgment, founded on the opinion that the remarks passed the fair bounds of criticism.* M. Gustave Planche is celebrated as a severe cynic, and has not in this affair found much sympathy among the artists of Paris.—The embellishments round the *Arc de Triomphe* are being executed on a large and magnificent scale; the various architectural monuments, façades of hotels, statues, &c., will make this entry to Paris more like a fairy-scene than a reality. The improvements and decorations in the *Bois de Boulogne* will also add greatly to its attractive features.—The objects of Fine Art taken at Sebastopol have arrived in Paris; they consist of two sphinxes and a pediment, and have been placed in the *Orangerie* of the Tuilleries.—A monumental column is about to be erected in commemoration of the campaign of the Crimea.—The *Salle du Trône*, at the *Hôtel de Ville*, was decorated, for the first time, on the day of the baptism of the young prince, with an equestrian portrait by Horace Vernet. Medals, to the number of 120,000, commemorating the baptism have been distributed to all children in the colleges and schools, to the national guard, &c.—Although the season this year is not as yet in favour of the landscape-painters, the ateliers of Paris are nearly deserted, as is usual in the summer time, when all those who have it in their power are roaming the woods, forests, sea-shore, mountains, and meadows in search of subjects and health; there will be no *Salon* this year, we therefore look forward to grand doings next season.

* We think our correspondent is wrong here in his inference. The fact upon which the verdict was given, from the report of the trial as copied into the English papers, was, that the picture in question was actually not painted, but only in progress, and, therefore, that an unfinished work ought not to have been subjected to such strictures as the critic thought proper to pass upon it. The mere statement of a picture being where it was not, could never effect the reputation of the painter, and, therefore, would not entitle him to recover damages.—ED. A.-J.

permanent a value to these productions—a value not dependent upon the duration of a fashionable caprice, but resulting from the intrinsic excellence of the works themselves.

A number of vases, *déjeuner* trays, plates, cups and saucers, also of Sèvres manufacture, furnish varied exemplifications of its perfection.

The specimens of Vienna are numerous and of high quality, the painting of some of the figure subjects successfully rivalling that of Sèvres; whilst the gilding, both in colour, delicacy of manufacture, and the peculiar prominence with which it is raised upon the ware—presenting quite the appearance of a fine embossment—is altogether unique.

We can but note in our present number the examples of Berlin, Naples, Spain, Venice, St. Petersburg, &c. &c.—these we shall take a future opportunity of bringing under review.

We have much pleasure in stating that LADY ROLLE has kindly and liberally lent some valuable specimens from her important collection. Prominent amongst these is a pair of magnificent vases of the imperial manufacture of St. Petersburg, presented to Lady Rolle by the Grand Duchess. These vases are above three feet high, and of excellent manufacture; indeed, the painting of the landscapes, seaport views—one a sunset, and the other a moonlight scene—are wonderful examples of the art. We shall hereafter refer to other works generously deposited here by Lady Rolle.

The English examples present very fine specimens of Old Chelsea, Derby, Worcester, Bow, &c. &c.

The Ceramic Court also possesses one of the finest selections of the Wedgwood-Flaxman wares ever offered to public inspection. It numbers upwards of three hundred specimens, and is indeed so important, both retrospectively and prospectively, that we shall comment fully upon it in a future number. England may well be proud of what we must now regret to call *past successes*—successes we trust this exhibition will tend to revive and extend. One of the original fifty copies of the Portland Vase, together with a great variety of vases, candelabra, cameos mounted in jewel cases, watches, &c. &c., a service of terra-cotta, mounted in silver, formerly belonging to Queen Adelaide, are conspicuous objects. This series of the Wedgwood-Flaxman ware is kindly lent by Isaac Falcke, Esq. We purpose selecting some of the specimens for illustration. For our illustrations this month, we have selected only those of Messrs. MINTON & Co., of Stoke-upon-Trent. A very brief description of these articles will suffice. They contribute a number of large and important works in the style of the majolica, but adapted with such taste, and at the same time originality of treatment, as to give them quite a special character. The Minton-majolica is one of the most successful revivals of modern pottery; the spirit of the early works is evidenced in the reproductive style, and there is, both in the materials and manufacture, in the models, in their manipulation, and in their decoration, a very marked and acknowledged superiority. Some of the examples are of large dimensions, as cisterns, vases, &c. &c. These have been manufactured expressly by Messrs. Minton, and are exhibited by them. There are also a number of porcelain vases, several of which were included in the works that gained for Messrs. Minton and Co. the "grande medaille d'honneur" at the Paris Exhibition last year. We have selected some of these for illustration (*vide page 255*). The first in the group is of graceful form, the figures exceedingly well painted, and with a degree of boldness not usual in porcelain; the next vase is of the celadon-green, extremely beautiful in tint, with Alhambresque borders, well relieved in colours and gold; the Cupid Candlestick, in Parian and gold and turquoise, is a very tasteful design; the vase with medallions (one of the last works of this firm) is of exceeding beauty, the turquoise ground very brilliant,

and the general features of the design very happily rendered—the perforations introduced in the or-

the present proprietors of the London dépôt of the old Worcester Works in New Bond Street, formerly Messrs. Chamberlain's—the manufactory belonging now to Messrs. Kerr and Binns, to whose spirited exertions we have frequently had occasion to refer.

The other illustration on page 255, represents one of the most prominent pieces of the celebrated dessert-service produced for the Exhibition of 1851, and purchased by Her Majesty for presentation to the Emperor of Austria. This was the most costly and extensive work ever produced in England, and the quality of design, merit of the models, and technical talent displayed in the various manufacturing processes (of formidable difficulty in such a work), have rarely if ever been surpassed in modern Art. It is executed in Parian, in combination with porcelain, enamelled and gilt with great delicacy.

The tripod of Messrs. Minton, on this page, is placed in the centre of the outer court, and is a very beautiful and attractive feature, as well as a great triumph in the "potter's art." It is a duplicate of the work which created such a sensation at Paris last year. We should be gratified to hear that commissions were given for a production that entails so much credit, both as regards taste and enterprise, on the manufacturer. The two garden-seats, at either side of this tripod, are very beautifully decorated; and the smaller *jardinière* which heads the page, is of much grace and originality.

Many important works from the manufactory of Messrs. Minton & Co. are near completion, and will be deposited in due course. These will include a colossal vase, modelled by the Baron Marochetti expressly for that firm. The important collection from Mr. ALDERMAN COPELAND's manufactory shall have our attention in next number, when we shall engrave some of the most remarkable of his productions.

A large number of the best examples of Messrs. RIDGWAY, BATES, and Co., of the Staffordshire Potteries, have been arranged, but too late for our present notice; and we hope and believe that arrangements are making, by which all the leading potters of Great Britain may be fairly and adequately represented. Indeed, we shall consider that Mr. Battam's task is not complete until this great purpose has been accomplished—that of exhibiting Ceramic Art as it now exists in this country—by one or more examples of every meritorious producer.

In thus giving prominence to the many admirable works exhibited by Messrs. Minton, we do but justice to the high position which that firm occupies in the estimation, not only of England, but of Europe and America. Mr. Herbert Minton, an enlightened and liberal gentleman, has been indefatigable in his efforts to advance the Art of which he is a foremost representative. Wherever talent was to be found, he sought it out and made it available; some of his principal artists are Frenchmen, and their employment must have given strong impetus to movements at "the potteries"—stirring up those energies which competition and wholesome rivalry always excite, and which are ever productive of public benefit. Mr. Herbert Minton may review his long career of success with justifiable pride; for while it has been honourable to him it has been beneficial to his country. He can remember when a good work produced in Staffordshire (always excepting the produce of Wedgwood) was rather the result of accident than of design. It is not so now; excellence begets excellence; to improve public taste in any branch of public requirement, is to advance a desire for improvement in all; the changes for the better which have taken place in the productions of the potteries—and which are patent to the world—are only parts of that general progress in Art-Manufacture which has, undoubtedly, of late years elevated the national character, and essentially promoted British commerce.

Foremost in the list of men who must be—now and ever—regarded as public benefactors, will be the honoured name of HERBERT MINTON.



phaëlesque character, arranged and coloured with great care.

These works are exhibited by Messrs. PHILLIPS,

THE TURNER BEQUEST.

THE number of *pictures*, including those of "every kind," some of which are slight sketches, or merely "laid in," bequeathed to the nation by the late J. M. W. TURNER, R.A., and now national property, amounts to three hundred and sixty-two. The following is a list of ninety-eight of the principal works. Many of these are of high finish and of great value, but some of them are of comparatively little worth. How many of these will be eventually "hung" is, however, uncertain.

1. Richmond Hill.	50. Rome.
2. The Decline of Carthage.	51. Childe Harold's Pilgrimage.
3. Death of Nelson.	52. Vision of Medea.
4. Apuleia in search of Cupid.	53. Caligula's Bridge.
5. Bay of Bala.	54. Shipwreck.
6. Hannibal crossing the Alps.	55. Orange Merchant going to Pieces.
7. Crossing the Brook.	56. Calais Pier.
8. Frost Scene.	57. The Morning of the Chase.
9. Avalanche.	58. Apollo and Python.
10. Steamer in a Snowstorm.	59. Hero and Leander.
11. Bligh Sands.	60. The Field of Waterloo.
12. Port Ruyssdael.	61. The Deluge.
13. Greenwich Hospital.	62. Boat's Crew running an Anchor.
14. Kingston Bank.	63. Rome.
15. Battle of Trafalgar.	64. Destruction of Sodom.
16. Companion to ditto.	65. Carthage (Mr. Broadhurst's Commission).
17. The Garroter's Petition.	66. The Garden of the Hesperides.
18. View in Venice.	67. Phryne going to the Bath.
19. Ditto.	68. The Loretto Necklace.
20. Ditto.	69. A Holy Family.
21. Ditto.	70. Abingdon.
22. Lord Percy.	71. Windsor.
23. Watteau Painting.	72. Jason.
24. The Tenth Plague.	73. The Birdcage.
25. Ulysses deriding Polyphemus.	74. Waterfall.
26. The Walhalla.	75. Pilate washing his Hands.
27. Apollo and Daphne.	76. Whale-fishing, No. 1.
28. Queen Mab's Grotto.	77. Ditto. No. 2.
29. Æneas relating his Story to Dido.	78. Ditto. No. 3.
30. Mercury sent to admonish Æneas.	79. Regulus.
31. The Departure of the Fleet.	80. Landscape with Rainbow.
32. The Visit to the Tomb.	81. Orvieto.
33. Steam Speed and Rain.	82. Rizpah.
34. The Téméraire.	83. Tapping the Furnace.
35. Van Tromp.	84. Rome.
36. View in Venice.	85. St. Maives.
37. Ditto.	86. Cattle in Water.
38. Ditto.	87. Richmond Bridge.
39. Ditto.	88. Æneas and the Sibyl.
40. Ditto.	89. Cows on a Hill.
41. Shadrach, Meshach, and Abednego.	90. The New Moon.
42. Burial at Sea.	91. Bacchus and Ariadne.
43. The Sea Nymph.	92. Portrait of J. M. W. Turner.
44. Masanillo.	93. Welsh Cattle.
45. The Angel of the Sun.	94. Mountain Scene with Castle.
46. Blacksmith's Shop.	95. Study of Trees.
47. Eve of the Deluge.	96. River Scene, Moonlight.
48. Moses writing the Book of Genesis.	97. Town View.
49. Windsor Park.	98. Marine Subject.

The remaining two hundred and seventy are, we presume, little better than canvases; but the collection of *pictures* is independent of the *drawings*, which are also very numerous—from mere sketches to finished works; these will probably go to the British Museum—at all events for the present. We trust at no very distant period, however, the productions of pure Art—the property of the nation—will be gathered into one collection.

When the "Turner Bequest" will be exhibited to the public is still uncertain; it is not, we believe, intended to be seen at the National Gallery: and will probably be kept apart until the building at Kensington Gore is ready for its reception. To show it in Trafalgar Square is out of the question. It would be difficult to estimate the value of this magnificent bequest; which may be accepted, however, as another proof how rapidly the national wealth in pictures would accumulate, if the nation really courted such acquisitions, and erected a building fit for their reception.

In consequence of the apathy that has prevailed, we have lost several rare and valuable collections, and it would seem as if the evil were likely to continue; for, in consequence of the recent decision of the House of Commons, we appear to be as far off as ever from a consummation of long cherished hopes.

The "Turner Bequest" and the "Vernon Gift," ought surely to convince the Government—and Parliament also—that "delays are dangerous." We could name several "collectors" who are awaiting a decision in this respect, to know whether the country is to be enriched, or the auctioneer employed.

THE GIOVANNI BELLINI.

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MINOR TOPICS OF THE MONTH.

THE MEMORIAL OF THE GREAT EXHIBITION.—It will be in the recollection of our readers that, not long after the close of the Exhibition of 1851, the then Lord Mayor of London (Alderman Challis, M.P.) called a meeting at the Mansion House, the object of which was to raise by subscription a sum of money, in order to place in Hyde Park a work in sculpture, by which the memory of that great event might be worthily perpetuated. The project was hailed with enthusiasm—for the subject was still warm—but it received a check from the public press, and was not encouraged by Prince Albert, mainly because it was announced that a statue of His Royal Highness would be a leading feature of the contemplated work. Notwithstanding, a sum amounting to between £5000 to £6000 was subscribed and paid, and a further contribution "promised" but not paid, on the ground that the proposal was not to be carried out in its integrity. We believe the Prince, on being consulted, advised that the money should be distributed among societies for the encouragement of Art and letters. This suggestion did not meet the views of the Committee and the subscribers, and consequently all proceedings were suspended. The money is, however, still in the hands of Alderman Challis; he has added the interest to it, and we believe it now amounts to £5600. That gentleman is anxious to know what course he had best pursue; he desires to rid himself of responsibility, and yet not to relinquish the trust reposed in him until he can do so with honour, and with due regard to the wishes and intentions of the subscribers. Three or four meetings have been held with this view, and it was a general impression that, however desirable it would be to defer to any feeling of His Royal Highness, it was not in the power of the Committee to expend the money subscribed in any way, other than that declared at the time the subscription was entered into. Arrangements are, therefore, in progress for carrying out this project in its integrity—by inviting designs (or models) from sculptors—not confining the invitation to British artists; and meanwhile, Dr. Booth, of the Society of Arts, and Mr. George Godwin, have consented to act as Hon. Secs., a sub-committee having been appointed to co-operate with them. At present we can give no further information; but it is probable that ere long we shall be in a condition to do so. It seems a desire to place the intended sculptured record of the Great Exhibition in Hyde Park, on the spot where the memorable Palace stood in 1851; but to this there may be objections in high quarters—to us it does not seem a necessity; it will, we think, answer equally well as "a memorial" if it be made to occupy a centre of one of the squares which will be formed at Kensington Gore. This arrangement will probably not be distasteful to His Royal Highness, especially if the original plan be so far modified as to lessen that prominence of portraiture which was the chief ground of his objection. At all events, we believe that at length there will actually exist a lasting memorial of the Great Exhibition. We hope and trust it may be one that will be worthy the event it commemorates, and honourable to the nation.

THE COLLECTION OF M. SOULAGES OF TOULOUSE.—This renowned collection—which consists of a large number of works of high interest and marvellous beauty, chiefly of mediæval furniture and objects of *vertù*—is at this moment the subject of an arrangement, which is more than likely to secure it for England; to be added probably to the stores now at Marlborough House. It has been valued at £11,700; and at that price it is to be purchased by several noblemen and gentlemen who have subscribed sums for the purpose, varying from £1000 to £100. The purchase is to be effected, however, only to prevent the collection from being taken elsewhere; it will be in due course offered to Government, and, if declined, will be sold in some other way; or, if necessary, it will be submitted to public auction, and so dispersed. We trust that no spirit of mistaken economy will prevent the Government from purchasing this rare, interesting, and most instructive collection. Parliament will, we are sure, grant the sum required—and it will be a wise grant; such acquisitions pay in the highest sense. They are teachers who are continually giving value for

what they cost. Under existing circumstances, when our manufacturers and artisans are advancing in every branch of Art-Manufacture, it is most essential that the country should lose no occasion of coming to their aid, or to manifest care of, and interest in, their progress. The collection will be publicly exhibited, and "public opinion obtained on its merits, before the Government is asked to purchase it for the nation."

STATUE OF THE LATE DUKE OF SUSSEX.—It is a rare occurrence in our time to find a sculptor in a position—even when he has the desire, which we know many have—to be liberal; that is, to give, rather than sell, what has cost him much thought, labour, time, and some amount of money to produce. Mr. John Thomas, the sculptor principally employed in the new Houses of Parliament, has, however, made a gift to the Royal Free Hospital, in the Gray's-Inn Road, which is most honourable to his good feelings and to his skill as a sculptor. The presentation is nothing less than a life-size statue of the late Duke of Sussex, in his robes as a Knight of the Garter; the work is a fine, bold example of portrait sculpture: and there is a peculiar appropriateness in the gift, as the duke always took a warm interest in the success of the institution where the statue is now located. The Committee of the hospital unanimously passed the following resolution immediately after the inauguration of the work:—"That the warmest thanks of the Committee of the Royal Free Hospital be, and are hereby presented to John Thomas, Esq., for his most valuable and gratuitous modelling and superintending the execution of the statue of his late Royal Highness the Duke of Sussex, recently placed in front of the Sussex wing of this Hospital. And that the Committee hereby record their high sense of Mr. Thomas's great generosity in giving his distinguished services to the Hospital on this occasion, and also of the admirable likeness and consummate work of Art with which his genius has adorned and imparted an additional interest to this charitable institution."

THE NATIONAL GALLERY.—A document has just been printed by order of the House of Lords, of the pictures in the National Gallery which have been exhibited, but do not now form part of such exhibition. There are two pictures—"Leda," by P. F. Mola, and "Serenus rescued by the Red Cross Knight Sir Calepine," by W. Hilton, R.A.—which do not now form part of the exhibition. Both the pictures are damaged. The number of pictures bequeathed, or given, to the nation which are not exhibited in the National Gallery, is 34.

A COLOSSAL BUST OF HER MAJESTY THE QUEEN has been executed in marble by Mr. Noble, for Robert Barnes, Esq., the late Mayor of Manchester, by whom it is designed to be presented to the Corporation, in order that it may be placed in the Town-Hall of the city. It is a work of considerable merit, and is, we understand, highly satisfactory to Her Majesty, who gave to the sculptor several sittings.

THE PICTURE GALLERY AT THE CRYSTAL PALACE.—The Directors have acted wisely in weeding this collection; a still bolder hand is required: but it is certain that a very material change for the better has been wrought; and the gallery may now be described as a most agreeable and useful addition to the many attractions provided at the Crystal Palace. There is a large number of interesting and beautiful pictures of the several schools of Europe; an hour may be very profitably spent here, and we have no doubt in course of time it will vie with the best exhibitions of the metropolis. We entreat the Directors, however, to remove an evil so glaring a character that its existence is a marvel: slips of printed paper, containing the name of the picture and that of the artist (very desirable adjuncts in their way), are pasted on so coarsely and clumsily as to create absolute disgust; continually, they deface the frame—but that is of comparatively small moment: frequently these pieces of yellow paper—sometimes as large as six inches by two—are pasted on the painting, or, in cases of drawings, on the glass. This is quite intolerable—it is an insult to the artist, for it destroys the value of his work: it is evidence, moreover, of careless and slovenly habits on the part of those who have the care of the gallery, and leads very naturally to a conviction that the charge of good works has not been committed to good hands.

THE PEACE TROPHY OF BARON MAROCCHETTI, at the Crystal Palace, has been for some weeks undergoing "alterations and improvements," which had better be let alone: the thing is a failure—has been discreditable to the Directors—they know it—the wisest course would be its removal; so long as it remains it will be a perpetual reproach, which all the gold and silver and bronze they can put upon it will not lessen; if it were good it would be out of place, for it entirely destroys the fine view of the structure obtained before this monstrosity was there; as it is, it is injurious to the Company: for those of their visitors who do not grieve, laugh.

DEPARTMENT OF SCIENCE AND ART.—It is announced that in the spring of 1858, an Exhibition of Works of Ornamental Art will take place under the auspices of the Department of Science and Art; its main feature will be "an Exhibition of those Works of Ornamental Art, produced since the establishment of the Schools of Art, as articles of commerce, which, either in their original design, or in their entire or partial execution, have been carried out by those who have derived instruction from the Schools of Art." The works to consist of Carvings in all materials, Furniture, Decorations, Metal Working of all kinds, Jewellery and Goldsmiths' Work, Pottery, Glass, and all kinds of Decorative Woven Fabrics. The object of this early announcement is, "that the public may have an opportunity of performing their part by giving liberal Commissions to Manufacturers and others to produce useful works, which, exhibited on this occasion, will be calculated to show fully and fairly the influence which the Schools of Art are exercising in the country."

A NATIONAL GALLERY OF ENGRAVINGS.—A suggestion has recently been thrown out in the *Builder*, which is too good to be lost sight of, and which we should rejoice to see carried into effect. The "print-room" of the British Museum contains a large and valuable mass of engravings of all kinds, and of all countries, from the earliest period of the art to our own times: these are known to, and have been seen by, only the comparatively few individuals who take especial interest in such matters; the public at large are almost entirely ignorant of their existence. But why should not they be acquainted with them? may, why not exhibit prints as well as pictures, either in our new National Gallery when erected, or elsewhere, as may be considered advisable? Such is the hint offered by our contemporary. The writer says, "Some years since it was proposed, we believe by Mr. W. Carpenter, the present obliging keeper of the prints, to erect a gallery for their exhibition to the public. The plan was submitted to the late Sir Robert Peel, and much approved by him; and the long apartment which now contains the Nineveh Marbles was originally intended for that purpose." The untimely death of the statesman, however, put an end to a scheme which would otherwise, in all probability, have been carried into effect. Although a considerable number of the prints are bound up in volumes, for their better preservation it is presumed, still there must be hundreds that, framed and glazed, and hung up, would convey a large amount of Art-instruction to the people, and form an exhibition of no ordinary interest and importance. We trust the subject will have the attention of all who can aid in carrying the project into effect; for what use is there in hoarding up treasures that profit not one in ten thousand of our population, and for which the public money has been liberally expended?—liberally, that is, in proportion to the sums paid by the nation for works of Art.

MR. GEORGE GWILT, F.S.A.—We extract from our contemporary, the *Builder*, the following notice of this gentleman, whose death took place on the 26th of June, at his residence in Southwark:—"Mr. Gwilt was the elder of two sons of Mr. George Gwilt, an architect and surveyor, also of St. Saviour's, Southwark, where his family have resided more than a century; the younger son being Mr. Joseph Gwilt, the well-known author of 'The Encyclopedia of Architecture,' and other important works. Mr. Gwilt, sen., was surveyor for the county of Surrey; and, amongst other buildings, he erected Horsemonger-Lane Gaol and Newington Sessions-House. He died on the 9th of December, 1807. His son George was born on the 8th of May, 1775, and he was consequently in his 82nd year at the time of his

death. He was brought up to his father's profession of an architect, and succeeded his father in his professional practice on his death. His chief work, and that with which his name will always be worthily associated, was the restoration of the choir and tower of St. Mary Overy's Church, and the Lady Chapel, which Mr. Gwilt executed with much taste and judgment; though as regards the choir and tower, at a very great expense to the parishioners of St. Saviour, who, although proud of their fine church, were not well pleased to have incurred a debt of £35,000 for the restoration of a part of it. This work was performed between 1822 and 1825. With Mr. Gwilt such works were labours in which he delighted, and when, through the indefatigable exertions of the late Mr. Thomas Saunders, F.S.A., the Lady Chapel was rescued from destruction, and its restoration effected by means of a public subscription, exceeding £3000, Mr. Gwilt liberally undertook the professional direction and superintendence of the work, and performed it gratuitously."

ELECTRO PLATE MARKERS.—We may be rendering a service to some of our lady readers—and we know there are many—by directing their attention to the Patent Electro Silver Plates for marking linen, &c., manufactured by Mr. Cullen, whose advertisement appears in our columns. These plates will serve other purposes than that for which they are more especially designed—such as the insertion of the name in books, &c.; and when the crest is added to the name, the combination becomes ornamental. The application of the plate is so simple that any one can use it successfully.

THE LIONS FOR TRAFALGAR SQUARE.—Month after month—nay, year after year—goes by, and finds the Nelson Monument still incomplete. There must be gross dereliction of duty somewhere.

THE NIGHTINGALE BROOCH.—Mr. Waterhouse, Her Majesty's jeweller, of Dublin, has evinced his zeal in the cause of humanity and Florence Nightingale by producing a Commemoration Brooch, appropriate in design and elegant in execution, and has resolved to devote the proceeds of the sale of this highly-wrought jewel to "the Nightingale Fund." We record this act of liberality and devotion to a good cause with the more pleasure, because it proves how wide-spread is the interest excited by the heroism of this noble woman. The tablet represents a wounded soldier, to whom a female is administering relief; this is surrounded by a motto, which in its turn is enwreathed by a rich garland of laurel tied with a ribband, and surmounted by a crown. The design is based on the jewel presented to Miss Nightingale by the Queen, but it is so altered as to suit the purpose of a brooch for ordinary wear. It is very beautiful, and does high credit to the eminent Dublin jeweller who has produced it.

ROYAL ACADEMY SCULPTURE.—In our notice last month we commended the statue of "A Boy Playing with Tali," but we wrongly attributed it to W. M. Thomas. It is the work of Mr. Charles B. Birch, a young sculptor of considerable talent, who has been for some years studying at Berlin, where he was the favourite pupil of Herr Wichmann. He has produced several admirable busts; and in this, his more ambitious work, he justifies the high hopes that have been formed of his future career in Art.

FORGED ANTIQUITIES.—The reports of the committee of inquiry on the authenticity of the Merovingian Cemetery, called "La Chapelle St. Eloi" (Département de l'Eure), have lately been published by the members of the Society of Belles Lettres of that department, who formed it, and which consisted of the president, the Marquis Ernest de Blosseville, M. Colombe, the secretary, and seven of its principal constituents. After much patient investigation, they have come to the unanimous conclusion, that the discovery is a well-arranged trick, and the objects pretended to be found are clever forgeries. The discovery was made known to the world by M. Charles Lenormant, of Paris, whose position is that of a leading official in the national collection there; and his elaborate detail of the whole *trouvé* unquestionably affects his reputation as an antiquary. The attempt to induce the French government to purchase these forgeries as precious historic data, contradicting, as they did, other and genuine monuments, is a grave offence. The pertinacity of M. Lenormant and his son has forced this commission to sit and examine evidence so damningly; but the

committee should go still farther, and expose the movers of this attempt to poison the well-springs of history.

WOOD CARVINGS.—It would seem from recent public sales, that pictures are not the only works of Art which may be calculated on as "safe investments." Some carvings by Mr. Rogers, consisting of cornices, glass-frames, &c., that belonged to Mr. Strahan, realised considerably more than the artist received for them; and at the sale of Lord Orford's pictures and articles of *verté*, two pilasters were bought by a dealer for 210*l.*, a dead cock, &c., for 46*l.*, and other carvings—all the work of Mr. Rogers—at prices much beyond their original cost. The bust, in wood, of Charles II., by Grinling Gibbons, which, we believe, Mr. Rogers disposed of some years ago to Lord Orford for little more than 20*l.*, realised 55 guineas: it was purchased, as we understood, by some agent of the Government, for the nation.

HOME FOR GENTLEWOMEN.—Since the establishment of this Institution some seven years ago, we have on more than one occasion advocated its claims upon the favourable consideration of the benevolent. We are again induced to bring them before our readers, and we do this with the less hesitation because the Institution is one peculiarly worthy of their notice and assistance; its object being, as its name implies, to afford a home for those ladies who have been in comfortable and even affluent circumstances: and we expect there are comparatively few of our subscribers who can so far calculate upon the future as to be able to urge, as a plea for refusing aid, that such a "Home" may not hereafter prove a blessing to them or their friends. The two houses in Queen Square at present devoted to the purposes of the Institution will accommodate fifty-seven residents only; it is usually quite full, and there are generally candidates waiting admission. During the late war, the funds of the "Home" have been materially affected, both by diminished subscriptions and by the increased cost of maintaining an establishment of some sixty persons, in consequence of the great advance in the price of provisions generally. Were it not for these two causes, the Committee would doubtless have been able to announce the liquidation of a considerable debt arising out of the heavy expense of furnishing and adapting the premises for so large a number of inmates. However, with the view of relieving the Institution from such an obstacle to its efficient working, some friends have resolved to contribute a sum of £10 each to this especial object—twenty-one names are already on the list out of forty required for the purpose; surely the remaining eleven cannot be long absent from the list when these facts are made known. But we would not only desire to assist in procuring these £10 subscribers, but would appeal generally for pecuniary aid to this excellent Institution, as one requiring large and general sympathy, and eminently deserving of it.

PICTURE DEALING IN GLASGOW.—Under this heading a statement appeared in our June number, of some transactions in connection with the sale of a picture said to be painted by Mr. Brawne. In our remarks we asked, "all we now desire to know is, what has become of 'the copy'?"—the copy having been returned to Mr. Flatow with the original, the latter his own property. Mr. Flatow has given us the assurance that the copy is destroyed, and also that so far from making "a good thing" of the business,—as it certainly appeared he had done from the information which had reached us,—he has actually been a loser by the transaction.

THE QUEEN has recently purchased a little gem of wood-sculpture, executed by Mr. Perry, late of Taunton, but now settled in London, some of whose works have been engraved in our Journal. It is circular in form, and represents a nightingale pouring forth his song from a hawthorn bough, well covered with leaves and flowers, the graceful and natural disposition of which is admirably preserved; the under-cutting of these must have given the sculptor considerable trouble. The whole group is carved out of a solid block of lime wood, and is mounted upon a background of crimson velvet, which shows up the work to great advantage; a dome-shaped glass secures the delicate white wood from dust and damp, and this is again mounted on, or rather affixed to, an outer frame of the same wood, decorated with carved wreaths of lilies of the valley.

REVIEWS.

LIFE OF THOMAS GAINSBOROUGH, R.A. By the late G. W. FULCHER. Edited by his SON. Published by LONGMAN & CO., LONDON.

Nearly seventy years after the death of Gainsborough, we have here a history of his life: it is true that in Allan Cunningham's "Lives of British Painters and Sculptors" some thirty pages are devoted to the same subject, but these are quite insufficient for the purpose. It is very probable, however, that Cunningham's record is all the world would ever have known of the painter, if Mr. Fulcher, who, if we mistake not, was an inhabitant of Sudbury, the town in which Gainsborough was born, had not been at some pains to collect such materials as he could get together for compiling a biography of the artist. Our own experience assures us of the difficulty there is in writing a history of the living painter: how much greater must it then be when the subject taken in hand by the author has long passed away, leaving behind him few memorials of his existence, except the pictures which have immortalised his name? And yet Mr. Fulcher has succeeded, with the help of preceding writers, and of Gainsborough's surviving representatives, to get together a very pleasant story: true it is that, with the exception of sundry letters written by the artist, there is little we have not heard or read before; but the author's own comments on the painter's life and works, some anecdotes connected with the latter, which are new to us, and the collected opinions of other writers upon his pictures, contribute altogether in making this a very welcome volume of artistic biography. As we are preparing some engravings from the works of Gainsborough, to appear in our series of "British Artists," and shall then find it necessary to refer to this book, we postpone for the present any extracts we might otherwise have been induced to print from it. A list of Gainsborough's works, with the names of their present possessors, so far as they can be ascertained, is appended at the close of the "Life"; it forms a very useful portion of the volume.

THE OPENING OF THE GREAT EXHIBITION OF 1851. Engraved by S. BELLIN, from the Picture by H. C. SELOUS. Published by T. BOYS, LONDON.

At length this long-looked-for engraving has made its appearance; a work which has occupied nearly five years in the execution—a period of long duration, and yet not long when we look at the size of the plate, and count the number of portraits—one hundred—which it contains: portraits of the leading personages who took part in the ceremony—the Queen, her Royal Consort, and several members of their family, lords and ladies in attendance, commissioners and jurors of the Exhibition, both British and foreign; in fact, of almost every individual prominently connected with that vast undertaking, all of whom, we believe, with two exceptions, sat to the artist. It may, perhaps, be considered by many that this engraving, from the lapse of time since the event took place which it commemorates, will have lost much of the interest that would of necessity have attached to it had it appeared two or three years ago: we do not think such will prove to be the case—nor is there any valid reason, but the contrary, why it should. The Industrial Exhibition of 1851 was a great epoch in the commercial history of the world—the precursor of other events of a similar nature elsewhere: to this day the nations of the earth feel the influence of its results, and are deriving advantages from it, and will, doubtless, for ages to come. Such a memorial, therefore, as this print offers can never be out of time, any more than the representation of some important historical event that happened long years ago would be considered in the same light. As regards the engraving itself, we would merely say it is unquestionably the only worthy pictorial record of this imposing ceremony that has appeared; the composition, for a work of its class, is singularly picturesque; and Mr. Bellin, in his skilful and effective translation, has done ample justice to the painter. Of the many hundreds who took part in the Exhibition, there must certainly be a large number to whom this memorial will prove most acceptable.

BOLTON ABBEY IN THE OLDE TIME. Engraved by W. T. DAVEY, from the Picture by SIR E. LANDSEER, R.A. Published by T. BOYS, LONDON.

The unparalleled success of the engraving, by S. Cousins, of this picture has induced Mr. Boys to reproduce it on a smaller scale than that first published several years since, the early proofs of which now realise an almost fabulous sum. It is scarcely too much to assume that fine impressions of Mr.

Davey's plate will "follow hard" upon their antecedents, for, without any disparagement to the splendid production of Mr. Cousins' graver, the new plate, in brilliancy, power, expression, and finish, will, with those connoisseurs who care not for size, prove a formidable rival to the older work. We heartily congratulate Mr. Davey on his entire success, and the publisher on his good fortune to be so ably supported in his speculation; scarcely a speculation, however, we expect—rather a certainty. The plate has, we understand, had the benefit of Landseer's superintendence and touches; of this there can be little doubt, judging from its character: it is almost wholly in line, with a mixture, where force or extreme delicacy is required, of etching and stipple.

HERTHA. By FREDERIKA BREMER. Published by A. HALL, VIRTUE & CO., London.

HERTHA is the most remarkable, though not the most pleasing, book that has been produced by the fluent pen and thoughtful brain of Frederika Bremer. It is not the most "pleasing," simply because it deals with "social evil" which it cannot be pleasant to contemplate. It is, however, an evil well worth thinking over, more especially now, when our legislators have debated, and are still to debate, concerning the position that women occupy in England: this is not the place to argue whether English women have, or have not, reason to complain of the laws as they stand; but only to solicit attention to what seems to us, as it has done to Miss Bremer, the state of positive bondage in which unmarried women are held in Sweden. Miss Bremer has wrought the evils arising from this bondage into a deeply interesting tale, carefully developed, manifesting something of her old philosophy, but still more of the new light, whose beams are penetrating into her innocent soul. We imagine such a work, from such authority, must excite considerable interest in Sweden. Miss Bremer is respected by all; she leads many; and we cannot but think this a very brave book, written with a firm hand, and a high motive. The English reader must bear in mind that it was written for Sweden; but it has enough of world-wide interest and sympathy to create a home for itself, both here and in America. Those who are discontented with some of the phases of social English life would do well, while reading the trials which "Hertha" so heroically endured, to balance the good and evil that belong to women's position in England; and if they do so, disabusing their minds as much as possible of the influence "party" insensibly acquires—comparing "this" and "that" together—those who are clear-sighted as well as strong-minded, will have much to be thankful for in the enjoyment of such a birthright as England gives her daughters. "Hertha" possesses also the advantage of being translated by Mary Howitt.

KIRBY & SPENCE'S ENTOMOLOGY. Published by LONGMAN, BROWN, GREEN, & LONGMAN, London.

It is the sign of a healthy and earnest spirit, when editions of books connected with natural history "go off" rapidly. This is the Seventh Edition of what might be called "the practical poetry of the insect-world;" it is now published at one-sixth of the price of the sixth edition, "so as to bring it within reach of all desirous of becoming acquainted with the natural history of insects, and thus carrying out more effectually the object of the authors—that of introducing others to a branch of science which they had found so delightful. It is matter of regret how much enjoyment we lose through want of observation, and also ignorance of what we do observe; dwellers in the country, even when "town-bred," would find their happiness increased by cultivating an acquaintance with the life to be found, not only by every way-side, but on every herb and blade of grass. Nothing increases our own vitality so much as sympathy with the vitality of this abounding world. We cannot feel "dull" or "lonely," if we seek acquaintance with those atoms of life which the great Creator does not consider beneath His care. This volume teaches that not only are we to consider nothing "common or unclean," but that we must not think more highly of ourselves than we ought to think, when the bee and the ant, and scores of others of the insect world, are gifted with an instinct so akin to reason that the distinction is almost a myth. The present volume is really a boon to young and old.

ANCIENT CROSSES AND OTHER ANTIQUITIES IN THE WEST OF CORNWALL. Drawn and Engraved by J. T. BLIGHT. Published by SIMPKIN & MARSHALL, London.

This work is entirely the production of the local press of Cornwall, a county long and deservedly

celebrated for its antiquities. Some of the most ancient and interesting of these are depicted in this unpretending and useful volume. The descriptive portion is very brief, but the pictorial one extensive; the volume consisting of a series of boldly executed wood engravings of nearly seventy antiquities of a remarkable kind; evincing much careful research on the part of the artist who has devoted himself to their delineation. The antiquaries of England owe much to the unpretending labours of such men, who bring to the shelves of the student the result of much wearisome travel in outlying districts, for the general aid of science and history.

LECTURES ON CHURCH-BUILDING. WITH SOME PRACTICAL REMARKS ON BELLS AND CLOCKS. By E. B. DENISON, M.A., one of Her Majesty's Counsel. Published by BELL & DALDY, London; G. & T. BROOKE, Doncaster.

The rebuilding of the fine new church at Doncaster, in lieu of that burnt down about three years since, induced Mr. Denison to don his silk gown for a season, while he delivered to the inhabitants of the town this interesting series of lectures on ecclesiastical architecture—subject in which the learned gentleman seems as much at home as he doubtless is in the weighty matters of the law. Mr. Denison is a great admirer of the Gothic; and would have every place of sacred worship—whether church, meeting-house, or synagogue—built in a style of magnificence worthy of its objects. He is no advocate of lath-and-plaster churches, and ridicules justly, as we think, the utilitarian spirit of an age that will expend thousands upon a railway-station, and grudge its tens to aid in the erection of a church. As an example, he refers to the Great Northern Railway Company, the shareholders of which, with an income of about one million a-year, and having its principal works at Doncaster, employing "a locomotive population large enough to form a separate parish, would neither contribute anything towards rebuilding the church of the parish where they own this vast property, nor even allow their directors, when they proposed it, to spend as much as the value of a couple of railway-engines, or a dozen carriages, in building a church for this population of their own." The style of these lectures is colloquial, and free from all unnecessary technicalities, and therefore the exact kind of addresses which should be delivered to a general audience; and yet nothing relating to the subject, both externally and internally, is omitted. The materials as well as the architecture suitable for church-building are fully discussed.

SIX VIEWS OF OPERATIONS IN THE BALTIC IN 1855. From Sketches by Commander B. KING, R.N. Lithographed and published by DAY & SONS, London.

These views are illustrations of some of the minor transactions in which our fleets took part during the late war; transactions of small importance in themselves compared with the great events that occupied so much of our thoughts during the last year, yet contributing in no small degree to bring the contest to termination. Commander King is the son of Captain J. D. King, an amateur artist, and an old honorary contributor to the exhibitions of the Royal Academy: he served during the war on board one of the vessels—the *Magicienne* or the *Arrogant*—the former we believe, and was present at the operations he has sketched—the "Blowing up of Fort Rotschensolm," the "Engagement of the Magicienne with the Russian Horse Artillery," "Burning by *c. c.* crews of twenty-nine Russian vessels," &c. &c. The subjects, as may be supposed, have little pictorial beauty to recommend them, but the incidents appear to be very faithfully represented, and with considerable artistic power. The best portions of the pictures are the skies and water; there is a liquid transparency in the one, and a luminous quality in the other, that show attentive observation of nature.

THE COLLODION PROCESS. By THOMAS H. HENNAH.

Mr. Hennah is well known to be one of the most successful operators in Photography, especially with the Collodion process. In his manual he has given in simple words his modes of manipulation, and where necessary he has added something in explanation. The value of this small treatise is proved by its having rapidly passed through three editions. In this, the fourth edition, we find some new and valuable matter. We confidently recommend "The Collodion Process," as a useful text-book to the Photographic amateur, and it will be found of considerable value to the practised artist.

THE PRINCIPLES OF FORM IN ORNAMENTAL ART. By CHARLES MARTEL. Published by WINSOR & NEWTON, London.

There is a vast deal of information crowded into this little manual—information of a kind with which those whose business it is to know the canons of ornamental Art, ere they attempt to practise it, ought to be acquainted. Mr. Martel's remarks refer chiefly to form in its relation to Architectonics and Ceramic Art—those arts of which the Greeks have left us such illustrative examples. In the chapter on "Imitative Ornament" he speaks of Wallis, of Louth, as a rival in wood-carving to Grinling Gibbons, but does not even mention Rogers. Mr. Wallis is an artist of very great merit, but precedence ought not to be given him over Mr. Rogers.

HOPES AND FEARS. Engraved by W. HOLL, from Drawings by J. J. JENKINS. Published by FULLER & CO., London.

These two prints form another artistic contribution to the events, real or imaginary, that have grown out of the late war. They represent respectively the inside and exterior of a cottage at the time of evening: in the former, a young mother, whose infant sleeps soundly in a cradle by her side, is kneeling on a chair at her devotions; through the window at her back is seen the profile of her husband, recognised, or about to be, by his dog in the room, for his head is pointed that way with marked attention. In the other print appears the soldier, looking earnestly through the window at his wife and child; his left knee is bound up from the wounds received in his encounter with the enemy. We do not quite see the application of the titles to the subjects, the only indication of "fear" consisting in the soldier having allowed his stick to fall from his hand when he perceives his wife thus engaged, as if he were apprehensive some calamity had overtaken her during his absence; but, nevertheless, they make a very pretty and interesting pair of prints: the figures are French.

COMPENSATION: A STORY OF REAL LIFE THIRTY YEARS AGO. 2 vols. Published by PARKER, West Strand.

There is much to interest and instruct in these volumes—a fair share of incident, and some characters life-like and vigorous. It is trite to repeat that "truth is strange—stranger than fiction;" but some of the incidents recorded in these pages are so "strange," that we are bound to believe they are *not* fiction. There is enough matter to spread into three volumes; and the multiplicity of actors rather impedes the progress of the story. The strife between interests and affections is by no means confined to time or class, but passes surely on, carrying thousands to misery and destruction. We recognise a good deal of the actual past in *Compensation*. Amongst many, the sketch of the poet's breakfast, in the second volume, is certainly more faithful to the reality of the scene in St. James's Place than anything on the subject yet given to the public; and the conversations abound with spirit.

THE VOYAGE OF LIFE. Engraved by J. SMILLIE, from the picture by T. COLE. Plate 4. Proprietor and publisher, the REV. GORHAM D. ABBOTT, Spangler Institute, New York.

In our number for March last we reviewed the first three plates, forming a portion of this series of pictures; the fourth and concluding plate has just reached us, and, as we anticipated, it is fully entitled to all the favourable remarks which the preceding prints called forth. In the last we left the voyager on the stream of time, hurrying down its waters amid all the dangers and temptations by which manhood is beset: in the plate now before us we see an old man, in his shattered and worn bark, calmly issuing from the river towards a vast interminable ocean, over which the spirit of darkness sits brooding; the upper part of the sky is bright, revealing a troop of angels prepared to welcome him to his final rest—the guardian angel who has attended him through the journey directs his notice to the glory that awaits him. The subject, though exhibiting only the slightest materials, is most poetic; indeed, the entire series possesses this element of Art in a very eminent degree. The painter, who, we regret to say, has not lived to see this result of his labours, aimed to make landscape-painting teach a valuable and instructive lesson: his pencil has spoken eloquently and picturesquely the ordinary story of life. We have rarely had before us a series of engravings that afforded us so much pleasure to examine: they must materially tend to advance the Arts of America, not only in that country but in the opinion of Europeans.

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PLAN FOR THE CURRENT YEAR.

The List is now open, and every Subscriber of One Guinea will be entitled to:—
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VASES IN IRON, modelled by H. O. HALE, from an antique design in the British Museum.

MEDALS IN SILVER, commemorative of "Gainsborough," by H. WEBB.

PROOF IMPRESSIONS OF A LARGE MEZZOTINT, by G. R. WARD, from the original picture by A. JOHNSTON, "Tyndale translating the Bible into English."

PROOF IMPRESSIONS OF A LARGE LITHOGRAPH, by T. H. MAGUIRE, after the original picture by W. P. FAITH, R.A., "The Supper Scene," from Molière's "Bourgeois Gentilhomme."

The Exhibition of works selected by the prizeholders of 1856, will be opened at the Gallery of the Society of British Artists, Suffolk Street, on the 11th instant.

Ten till Six daily, except Sundays.

GEORGE GODWIN, ^{Honorary}
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444, WEST STRAND, August, 1856.

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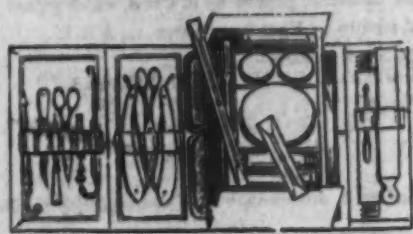
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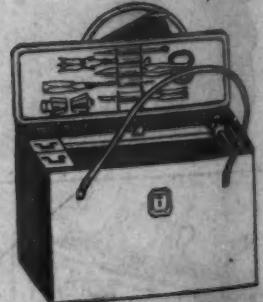
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